

Post-Nuke Thrill Freaks

DAMN YOU
...
PERVERTED
BASTARD...



Lookin' For A Kick

ADULTS
ONLY!

SHOCKING, PERVERTED AND RIDICULOUS TRUE STORIES!

In a world of tedium, pretence, arrogance, ego and sheer cretinism, what you hold in your hands is something REAL. A key of sorts to an altogether more considered existence free from the ignorance and wholesale decline of mankind.

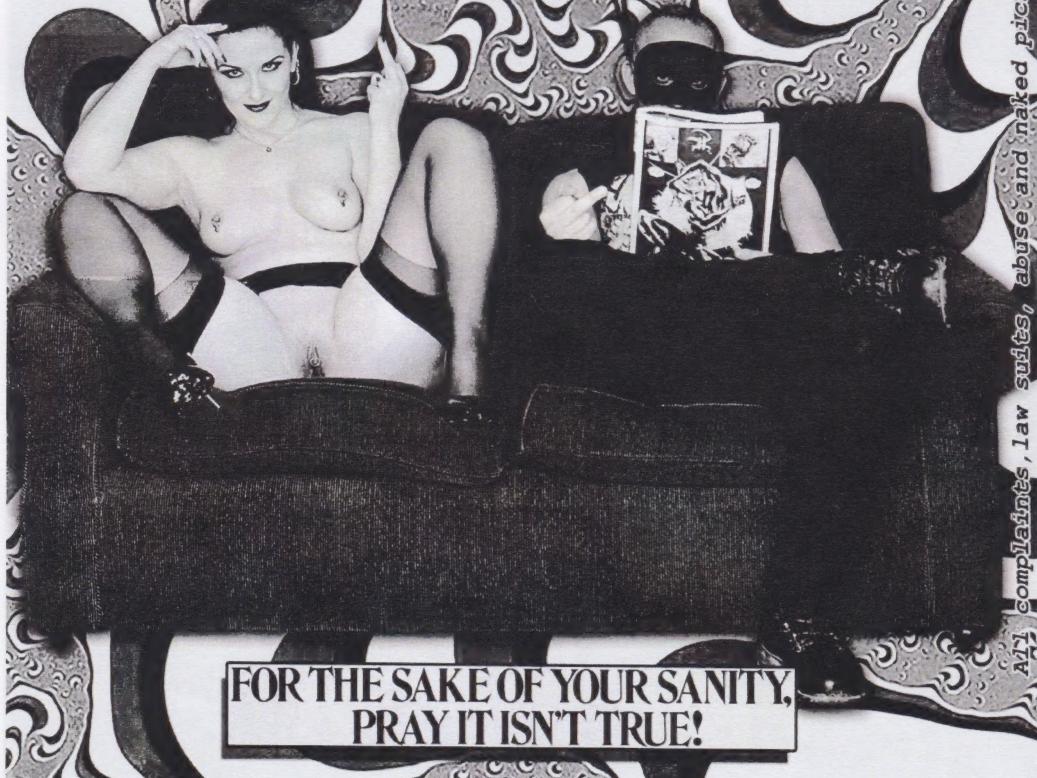
Slaves is here to provide liberation from mental conditioning, to free you from your physical host and enable existence in a realm more worthy than that occupied by the parasites and worms squabbling over the eternally futile and obsolete.

Embrace liberation and transcend existence.

You are nothing but dust.

Master your self and harness your destiny.
Begin your journey to the other side or exist forever as

SLAVES



FOR THE SAKE OF YOUR SANITY,
PRAY IT ISN'T TRUE!

Abuse, law suits, and naked pics to slavesherder@hotmail.com
Complexities, law suits, abuse, and naked pics to slavesherder@hotmail.com

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I AM THE DOOM THAT WAS FORETOLD!

If you enjoy getting lost in the abyss then Below is for you.

The Dweller of Endless Graves creates transcendental states via repetition and harshness of sound in order to spawn some of the more interesting black metal I've heard in recent years.

I AM THE NIGHTMARE TO BE!



This is music for the void and with one split with the mighty Ride for Revenge and a demo tape later, you really should turn off whatever shitty down-tuned abyssal metal of death (it's called death metal, you stupid cunts) you're wasting your time with and tune into this. Read on, lepers...

Interview completed 2013

1. Explain how Below manifested itself in this day and age... How have your own musical tastes led you to this point? Have you ever been a listener to more pedestrian styles of metal (eg. Dio, Priest, Metallica, etc) or have you only ever had a thirst for that which is most extreme?

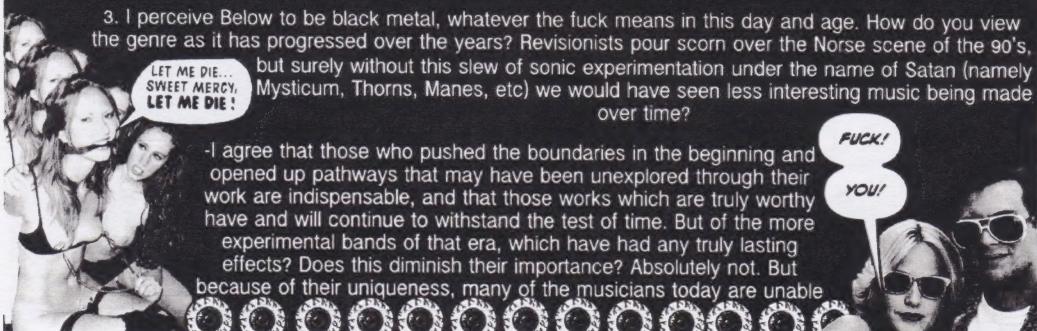
-BELOW was manifested in an attempt to give shape to disgusting impulses and burning darkness. As far as my listening history goes, I can only say that the past 6 years or so have consciously contributed musically to the development of BELOW, though I have always found myself drawn to darker subjects and interests outside of the musical realm. Never really followed a "logical" metal listening pattern, still haven't listened to some of those bands outside of their ubiquitous songs.

2. What have reactions been like thus far to Below? Do you feel your output, due to its ugliness and intensity, will separate the wheat from the chaff and thus deny "entry" to those not truly "into" your brand of deathly trance? Is it necessary to fend off "posers" or do you simply not give a fuck; people will listen irrespective?

-BELOW is an entity meant for a small minority of an already minor group of music fans, those who truly view music as a conduit to something OTHER. As such, in both an intended an unintended fashion, I hope that this will weed out those who I feel make a mockery of this artform and those who treat it as a passing fancy or a collector's item will eventually discard it when they move on to whatever else they feel defines them for that six month stretch of their useless existence. I have exercised discriminatory selling practices when some have tried to contact me personally for copies, but leave the "fending off" of "posers" to subhumans in patched-up denim vests .

3. I perceive Below to be black metal, whatever the fuck means in this day and age. How do you view the genre as it has progressed over the years? Revisionists pour scorn over the Norse scene of the 90's, but surely without this slew of sonic experimentation under the name of Satan (namely Mysticum, Thorns, Manes, etc) we would have seen less interesting music being made over time?

-I agree that those who pushed the boundaries in the beginning and opened up pathways that may have been unexplored through their work are indispensable, and that those works which are truly worthy have and will continue to withstand the test of time. But of the more experimental bands of that era, which have had any truly lasting effects? Does this diminish their importance? Absolutely not. But because of their uniqueness, many of the musicians today are unable



YOU'RE
ALL
DEAD!!

BURN
IN
HELL!

to use them as a "reference" without being called out on their obvious thievery, and we end up with the same awful rip-offs of already established styles.

4. Below's use of distortion, entrancing riffing, mid paced tempo, continuous sound devoid of silence and hideously cruel vocals create an atmosphere of the void; transcending the listener to the blackest of holes where only stars provide illumination and one's wildest perversions/ fears seem to exist only seconds away... I assume this was the intended result? Why create such monotonous/ psychedelic music? What other repetitious bands/ music do you worship that have inspired this coven?

-Exactly. I wanted BELOW to take the best of the otherworldly feeling you get from good black metal and good power electronics and leave you entranced in a dripping abyss, right at Satan's throne itself. It had to be done this way, as I feel that all truly important music should alter your mood in some manner, and trance/repetition/"ritual" effect is my preferred method as a listener and as the progenitor of BELOW. I hope to pull at those earliest shamanic impulses in those who are receptive. As for repetitive/"ritual" influence, I worship at the blood-soaked altar of TIREHEB/LORD DIABOLUS/GOATVULVA, RIDE FOR REVENGE/WILL OVER MATTER, GOATFAGO, BIZARRE UPROAR, early BARATHRUM, WHITEHOUSE, early THROBBING GRISTLE, many of the LLN ambient projects, various religious chants, et cetera...

5.Whenever I have heard the term "transcendental black metal" it seems to be used to describe spineless drivel (Wolves in the Throne Room, etc) and never black metal I consider to have a transcendental effect (Beherit, early Emperor, Lust, etc). What the fuck's wrong with people? Why is this tag so badly utilised? Do you even consider extreme metal to be capable of creating altered states? Are psychedelia and metal common bedfellows?

-You've hit the nail on the head. The tag is badly utilized because it was brought into popular consciousness as a descriptor by absolute scum of the earth who have absolutely nothing to do with the true spirit of black metal and again, treat it as a passing fad or another badge to wear to make themselves believe that they're an "individual"; those spineless egalitarian shits who twist and distort black metal to make it fit their socially acceptable definitions. As stated above, I don't find it only possible for extreme metal to create a trance effect, but essential.

6.Speaking of altered states, "metallers" are apparently more fond of alcohol than drugs, believing it necessary to get drunk and behave like obnoxious fucking cunts at shows, shouting hilarious "in" jokes at the featured bands with their buddies in between tracks and generally getting on my fucking nerves. Your view on alcohol and drugs and their ability to inspire the expression of true art? How relevant are they to your own existence in this physical domain?

-I've never understood those who go to a concert entirely shitfaced, especially those who will spend large sums to fly to foreign countries and do this. Seems to me that these people see a show as a place to be seen rather than being able to appreciate a band in a live setting. Not too surprising since, as some before me have said, many metalheads tend to act like lowlife nigger scum. As for drugs/alcohol in general: Addicts are a problem that takes care of itself, though if some choose to accelerate the process, they'd receive nothing but praise from myself. They work for some, but drugs really have no appeal for me. Though I do believe that psychedelics can be a pathway to somewhere else spiritually, as they have for thousands of years. I enjoy alcohol occasionally and can see its use in attempting to remove yourself from this world.

7. The use of absolut distortion, feedback and noise make a welcome addition to your recordings setting them apart from the usual production found on a metal release. Care to explain why you decided to create such a fucking potent concoction of styles, melding the horror of black metal with power electronics/ noise? Any releases in particular that utilise a none too dissimilar approach to the genre that you sacrifice virgin teens at the altars of?

-As answered above, black metal and noise both speak to your reptile brain and primal urges when done correctly. Similar releases to what BELOW offers are GOATFAGO's "True Occult Astronomy Part II", RIDE FOR REVENGE "Wisdom of the Few" (Their finest release to my ears, no fucking doubt – Mr Sid) with the higher noise/PE presence than on the first album, GRAVELAND's "Drupemeton" SADISTIC BLISS, ARMATUS "Armee der schwarzen Stiefel" and the releases of TOTENKOPF KOMMANDO.



Her lust was innocence

her desires... evil

8. The lyrics to the demo evoke mental images of ritual, sacrifice, perversion and possession. Explain the message conveyed and the lyrical theme that runs through the music of Below.

At this point, I feel that the lyrics on the first demo are rather poorly-written though they still managed to have conveyed the point. Some of the songs from the demo will likely re-emerge on the full-length album with rewritten lyrics. Themes running through BELOW are those that call to me: Necromancy, Serpent Worship, Nazi Occultism, bondage and disgrace-anything that is born of the Lord.

9. The peculiar fetish of filming the crushing of young animals to their death has recently been brought to my attention. What do you make of this act? Another example of mankind's arrogance and thirst for cruelty or perhaps we deserve to do as we wish and kill for sexual pleasure?

Truly strange, even as far as paraphilia go. Maybe a regression of sorts connecting the adrenaline rush of a kill to a sexual impulse? Everything had to start somewhere.

10. Is the social trend in metal to own a hoody covered in over the fucking top prints a) a fucking great thing that I'm too fucking retarded to comprehend b) an occasionally good thing that I'm too fucking retarded to comprehend or c) another way that metal has become engrained with mass consumerism and an overall tasteless load of fucking wank?

-Only as long as the logo is on it no less than thirty times and it has a really embarrassing backprint that makes you sound like a dipshit teenager.

11. Heavy fucking metal appears to follow a collectivist manifesto where hanging out with your metal "comrades" and displaying similar behaviours seems to be given a hearty thumbs up by the majority. Are such behaviours indicative of a typical subcultural herd mentality, whereby strict rules are adhered to in order to give otherwise vacuous people an identity and a reason to live, or are "metallers" really individuals with an identity all of their own just associating with one another due to a common interest and I'm just too fucking cynical?

-As in any other subculture, it's probably about an 80/20 divide between those who are actual individuals and those that are the sheep in wolves' clothing. Special emphasis on the problematic "metal brother" mentality where everyone is invited, no matter how little they have to do with the principles and ideal put forth by the music/ideology. Because after all, it's just music, right?

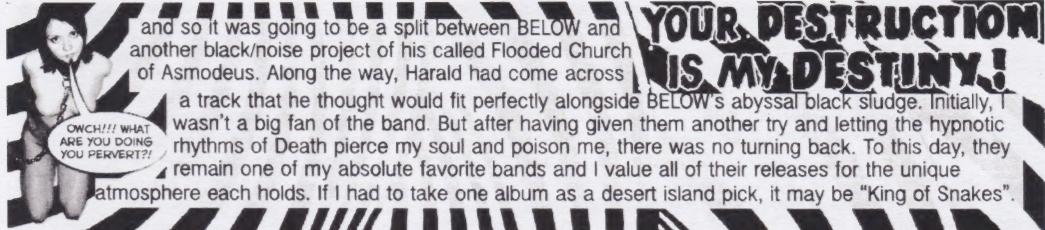
12. How do you view the theories of the modern day so-called conspiracy theorists who claim every act involving "terrorism" is a social façade acted out in order to further manipulate the psyches of the modern TV casualty? Is Walt Disney really a mind control device sexualising children for the perverted desires of paedo meister general? Are these very same paedophiles operating as part of a Satanic cult? Are George Bush and Victor Ashe (once Mayor of Knoxville) members of the satanic cult, "Skull & Bones", headquartered in a windowless building, called "The Tomb" on the campus of Yale University????! I need answers, man, I need answers!!!

I think Jesse Ventura will have all the answers you seek. In all seriousness, there's an element of truth to SOME theories put forth, but "chemtrails" and "Morgellon's disease" or whatever sound like the ramblings of some meth casualty. Not to mention the people claiming events like the Boston Marathon bombing were all a psyop staged by paid actors with super-realistic prosthetics, ramblings about "The Illuminati" (which have seemed to have seeped into mainstream consciousness) and the like. Then again, was 9/11 really perpetrated by enemies of the US? Has the government had extraterrestrial contact? There are some things that the majority of the population just could not handle (Indeed. Existence is slavery as the god fearing and cretinous masses will always play into the hands of the oppressors. Deny these cunts and rise above - Mr Sid).

PLEASE, HURRY UP AND DIE WILL YOU.

13. Typical Metal Fanzine Question©: Explain how the split with Ride For Revenge came about... As you're obviously a fan, what RfR releases do you particularly enjoy? What is it that particularly draws you to this hypnotising occult beat?

-The idea manifested soon after I'd sent out copies of the "Opfer" demo to bands that I respect and had influenced my path. After having sent it to Harald Mentor and getting a positive reaction that well exceeded what I had expected, I had asked if he wanted to do a split with Ride for Revenge. He said that he currently had no material to contribute with RfR,



and so it was going to be a split between BELOW and another black/noise project of his called Flooded Church of Asmodeus. Along the way, Harald had come across

YOUR DESTRUCTION IS MY DESTINY!

a track that he thought would fit perfectly alongside BELOW's abyssal black sludge. Initially, I wasn't a big fan of the band. But after having given them another try and letting the hypnotic rhythms of Death pierce my soul and poison me, there was no turning back. To this day, they remain one of my absolute favorite bands and I value all of their releases for the unique atmosphere each holds. If I had to take one album as a desert island pick, it may be "King of Snakes".

14. Bestial Burst is a label that appears to operate with an admirable philosophy, whereby output is released based on the proprietor's tastes with zero concern for what is current or considered relevant. Below too operates on such a level where there is no room, from what I can ascertain, for compromise nor is there concern for anyone but your own ears as far as what is created, making Bestial Burst the perfect label to poison the human condition with your chosen brand of toxin. How important is individuality to you as a creator of music in a well worn genre and as a person existing in the 21st century?

-Individuality is not important so much as a concept, but when it is an honest reflection of the band and the person behind it. I create what I create with BELOW because I believe it to be the purest projection of what I believe I am. I'm not going to play Incantation-clone DM, "Occult rock", or dipshitfago because that's what's acceptable currently. However, some of the best bands today (BLASPHEMOUS WITCHCRAFT, SADOMATOR, SARGEIST, HORNS, MARE, etc.) are by no means reinventing the wheel, but doing justice to the true spirit of black metal all the same and seem to me to be dedicated to it heart and soul. This is what matters.

15. How do you see the future of noise and power electronics in metal? Do you see more bands utilising such sonic enhancing techniques in the future or are people too blind to see the potential in such genre cross pollination?

-I think that it may see a slight increase in presence (it seems to already have caught on with hipster scum to an extent), but will remain fringe because most of the metal community doesn't understand noise/PE as more than just "random noise" or "I heard this every day when I worked in a factory". These are the people that should have just stuck with their Pantera records and continued to try and justify the umpteenth shit album from their venerable demigod bands.

16. Goatfago or Goatvulva?

Vulvafago.

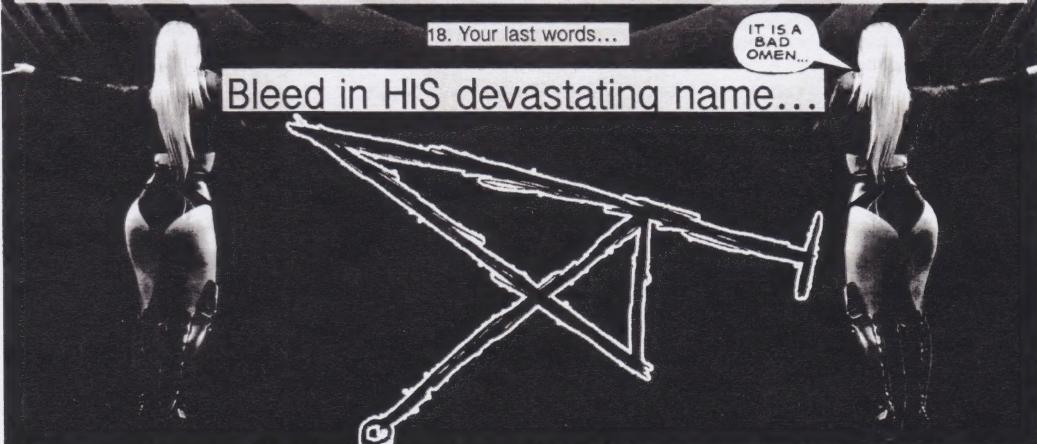
17. What does the future have in store for Below?

-BELOW should have an upcoming 7" released on Deathangle Absolution Records with two songs from the Ride for Revenge split sessions-one original called "Nude Goddess (Inanna Descending)" and a cover of Beherit's "Down There...". A split with the Finnish MALIGNANCY (side-project of WITCHCRAFT members) is slowly manifesting from the offal as well. Spells chanted and blood spilled with the hopes of conjuring a full-length. An extremely small number of t-shirts with the cursed artwork of the mighty Marko Marov are available.

18. Your last words...

IT IS A
BAD
OMEN...

Bleed in HIS devastating name...



The joys of Ampütator, eh? I tend to get a little weakened when bands "return" as it usually means a cash cow is born aimed solely at old bug eyed retard obsessing over the past, wanking over the resurgence of their favourite band they had as a teenager as well as young people obsessing over veteran acts in an attempt at knowing their shit when no one actually gives a flying fuck about their opinion. Not so the case with Ampütator, where the only thing anyone stands to gain is more audio violence, anti-social attitude and a barrage of non-pc vitriol guaranteed to piss off the kind of spastics whom should have never heard of these cunts in the first place. So without further ado, lock up your daughters and tie up your wives and girlfriends as the marauding Hellampü-fucking-tator rides through town a raping and a looting and cutting heads along the way...

THIS...THIS CAN'T BE HAPPENING!
YOU HAVE TURNED HER INTO
A SLUT. A REAL SLUT YOU
DESTROYED MY SISTER
YOU BASTARDS!

Interview with
D.M.
completed
circa 2014

Cheers to J.F.
for making this
happen..

1. So, the obvious question: why reform Ampütator? The endless whores awaiting use? The exposure in periodicals such as mine whose print runs run into their tens of thousands? The promise of a deal on a tape only label that enables you one free fuck of the sister of each purchaser? Or the need to get off your arses and utilise your time effectively ensuring the message of filth, moral degradation and human depravity is passed on in this day and age?

We reformed Ampütator because we weren't finished projectile vomiting all over your ugly fucking faces, that's fucking why.

2. So, as a pair of cunts that produce such an enjoyable assault on our ears, what do you think of the current offerings from the "scene"? Anything you are enjoying? Any shit you're particularly weakened by? What is this occult rock crap many seem obsessed with and why do Autopsy keep making new records that fail to live up to their former insanity and perversion?

We really couldn't give two fucks about whatever limp wristed sissy fest the "scene" is all worked up about these days, but lately I've been poisoning my eardrums with shit like Radioactive Vomit, Sect Pig, Heresiarch, Napalm Raid, Deiphago, Nyogthaebisz, Martyrdöd... As for that occult rock retardation it just shows how fucking fashiondriven most metal nerds really are, fucking getting all wet over weak Blüe Öyster Cült tribute bands in muppet costumes. Autopsy is never going to record anything close to "Severed Survival" again, so fucking get over it.

3. Speaking of modern day crap, what do you make of the collector mentality that has reared its head? Is this something you engage in? Why do people need seven different pressings of the same fucking album? I don't recall people doing this shit many years ago...

There have always been stamp collecting dorks in Metal, I remember one Brazilian in the late eighties who had a pretty killer collection of original Sarcofago and Holocausto LPs, Slayer bootlegs, a few copies of Mercyful Fate "Nuns Have No Fun" etc... and sure as shit he got his fucking door kicked in and completely cleaned out because he couldn't shut his mouth about them. But yeah it's fucking out of control now. Honestly I really don't give a shit about it.

WHAT
DO YOU WANT,
BASTARD?!
GET THE FUCK
OUT OF
HERE!

4. Prior to hearing the tearing limb from limb squadron elite that is Ampütator, I read interviews which intrigued me due to their lack of morality/ respect for the status quo. What do you think of those who, despite being "down for the cause" of extreme metal, still exist in anguish and moral outrage when "challenged" with that deemed politically incorrect? Are political incorrectness and extreme metal mutually inclusive?

You mean those vegan PC fags all over Brooklyn NY and "Terrorizer" magazine who prance around in Conqueror shirts but snivel about vagina "rights" or what the fuck? They should be dragged to the streets by their fucking nipple rings and curbstomped one by fucking one.

Fuck politics. No religion, no laws...



"IN FACT, EVEN HAD I SUSPECTED THEN THE TRULY HORRIFYING SUFFERING AND AMAZING LOSS OF LIFE THAT WOULD BE CAUSED BY OUR WELL-MEANING ENTERPRISE..."

5. The visual side of Ampütator could be seen as particularly

"...I'D HAVE DONE IT ANYWAY."

offensive to tedious fucks who need to get a grip. Metal has had a number of run ins with censors and the morally outraged over the years (Ozzy, Gorgoroth, Carcass, etc). Which bands do you feel have created the epitome in bad taste, fuck you imagery (and I'm not talking Cannibal Corpse style zombie nonsense here..)? Is it a necessity to antagonise potential listeners in this fashion, and does it seek as a means to extracting weaklings from your audience, ensuring only those with a similar mentality worship this sonic holocaust device?

"ONLY MORE SO."

The artwork and visual molestations which are Ampütator's imagery depict perfectly the levels of sheer cruelty and degradation the listener should fucking expect from the auditory pummeling they're about to receive. As far as imagery that just fucking sears with bad taste, classic Pungent Stench would be the first to come to mind, followed by the noholdsbarred cut'n'paste imagery of late 80s grind/crust fuckers. We've had sissies flat out tell us that they've refused to listen to any of our releases based solely on the artwork, which as far as we're concerned is fucking fine by us.

6. The Baphomet's Horns split contains the message, 'Ampütator doesn't support you. Fuck off'. I support the lack of support and lack of affiliation with anything, but why make this statement in a scene of "metal brothers"? Aren't we, after all, patchjacketwearing comrades in arms, drinking from horns and anxiously awaiting the new triple gatefold vinyl collection of some obscure NWOBHM band that only released 2 demos back in 1983 and are actually fucking shit?

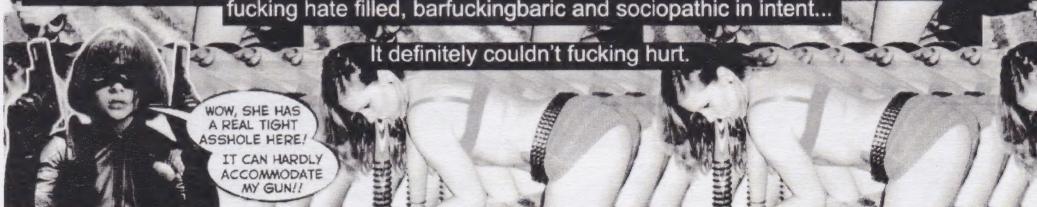
Fuck that "brotherhood" bullshit. Underneath all those fucking patches and internet gang logos are nothing but the exact same pieces of shit that infect every other square inch of the earth. Just because we listen to similar bands doesn't make us fucking brethren, and until you prove yourselves worthy of my approval you can all fuck right off. Ever notice how often the ones flapping their jaws the loudest about "brotherhood for life!!" are eventually the ones who end up fucking people over? Yet for some fucking reason they get a free pass because of some fucking bullshit unwritten code against infighting or creating drama in the "scene." Fuck that, spill blood wherever necessary.

7. Ampütator's sound has a punk like rabidity coupling the nihilism of GG Allin with the poison of the filthiest black metal. You've covered The Misfits, but to what extent do you enjoy the punk genre? In my own experience, despite some rabid music being created, the scene consists of useless, intoxicated fuckers too interested in "sticking it to the man" by doing nothing with their lives as well as whining left wing cunts obsessed with political correctness, and who the fuck wants anything to do with that?

Punk is a massive driving force behind Ampütator and always fucking will be, and fuck you. Calling adheres to the punk ethic "useless" and "doing nothing with their lives" is pretty fucking pathetic at any level, especially coming from any fucking corner of the "more kult than thou derp" fucking retardeddevelopment D&Dplaying "bestial" metalloid circles. Show me just one fucking metalloid loser who has ever donned a balaclava and gone toetoe with a riot cop, or attacked an armored SWAT vehicle, or who's actively ENGAGED THEIR ENEMIES without pause or hesitation. You fucking WON'T. It's because metal circles hold more "useless, intoxicated fuckers" than anywhere else, that's fucking why, and if they didn't like the PC influence as much as they fucking whine about it, they'd do like the punks and fucking DO SOMETHING ABOUT IT. (Evidently American punks are much different to those I know of from this miserable isle whose idea of "direct action" is/was listening to Deviated Instinct, claiming benefits, drinking cheap cider and maybe gaining a drug addiction along the way... – Mr Sid)

8. Does metal need an injection of the chaos and perversion of the original punk ethic to keep it vital? Surely a more antisocial attitude brings about more venom and spite which can only be a good thing in a genre more often not obsessed with aesthetic and image than the creation of something truly fucking hate filled, barfuckingbaric and sociopathic in intent...

It definitely couldn't fucking hurt.





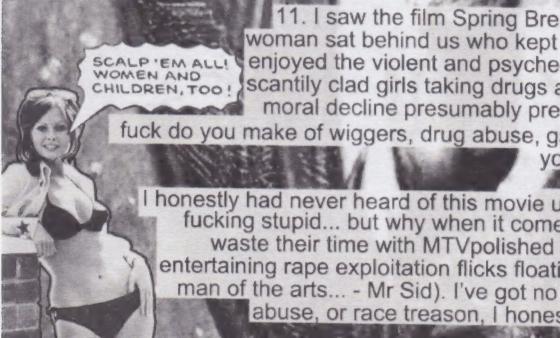
SKIN ME ALIVE...WRAP MY ENTRAILS AROUND A POST, DISSOLVE ME IN A BATH OF ACID...

9. Sometimes I sit by the fire on a winter's night with my buxom young wench and I read to her the song titles of Ampütator, causing her to look into my eyes and wince as I smack her breasts with a leather paddle. I personally love the titles 'Machine Gun Sodomy', 'Nerve Gas Molestation' and 'Genocide Hatefuck' but which particularly stand out in your mind as emblematic of the cunt mutilating, violence inducing shock troop that is Ampütator?

"Vomit Cunt Degradation" and "Endless Fucking Rape" quickly come to mind. And fuck the leather paddle, you should just closefist that cunt right across the bridge of her stupid fucking bitch nose (The relationship advice is appreciated but the Witch Queen says fuck off to you, sir... - Mr Sid).

10. Extreme metal lyrics are more often than not obsessed with a) the Cthulu mythos b) blaspheming Jeezuss Haytch Xrist c) hailing Satan; however Ampütator is more concerned with the very real moral decline of humanity and negativity perpetuated by murderers, rapists, paedophiles, prostitutes, drug addicts and sociophobic fucks who'd pimp their ten year old sister out in order to get more money with which to buy crystal meth. Why deal with this subject matter? Does humanity know no bounds in its depravity? Is this darkness a natural manifestation of the human psyche or what?

If you want to whine about whimsical crap like tentacle beards or fictitious hippie jews that's your fucking business, Ampütator is more focused on the meth whore puking her guts out from radiation poisoning, or on the infant slowly bleeding to death from a fucking bayonet stab wound. No, there are no fucking bounds in human depravity, and trailblazers like Ian Watkins will always affirm that.



11. I saw the film Spring Breakers at the cinema last year and, unlike the woman sat behind us who kept voicing her moral outrage at, well, everything, I enjoyed the violent and psychedelic nature of the film, particularly the bits with scantily clad girls taking drugs and killing people. The film showed some of the moral decline presumably prevalent in the good ol' yew ess of ay. What the fuck do you make of wiggers, drug abuse, gang bangers and the moral decay of America's youth?

I honestly had never heard of this movie until you mentioned it, but yeah it looks pretty fucking stupid... but why when it comes to naked bitches and drugs anybody would waste their time with MTVpolished crap like this when there are so many truly entertaining rape exploitation flicks floating around is beyond me (What can I say? I'm a man of the arts... - Mr Sid). I've got no problem whatsoever with gang violence, drug abuse, or race treason, I honestly can't fucking wait to see more of it.

12. You recently played your first show ever in Florida alongside members of Black Witchery filling the ranks. How did this unfuckingholy union come about? How well do you feel the performance went? I understand Impurath was kicking people in the front row... How did that go down with the freaks who had come to the show? Are there further plans for more live devastation and will violence be welcomed and encouraged there?

Bestial Saviour and myself were getting absolutely fucking obliterated at the 2012 Maryland Death Fest (at which Black Witchery were performing) when we started talking about making a live Ampütator assault a possibility, and shit just took off from there. The show itself was completely fucking lawless. As for people getting kicked in the face, what the fuck else would you honestly expect to happen during an Ampütator set? There were a few fuckers nursing bruised ribs or bloody noses afterwards, but they knew exactly what they were getting into. We'll lay siege to another audience again, a few assaults are in the works, just no solid plans as of right now.

13. The last few years have seen your radioactive waste spread even further with rereleases on Supremacy Through Intolerance. Has this further contamination of the underground drawn more attention to you since your initial strike? Do you get more sluts sending you their soiled underwear and younger fans offering you their attractive mothers' vaginas and anus to use now that you have returned?

Absolutely. Supremacy Through Intolerance has been instrumental in forcing Ampütator down the



throats of unwilling trendwhores, and the legal trouble they're facing right now is complete fucking horseshit. **FUCK ANTIFA.**

14. I have been made aware by way of your good selves of the might and abomination that is Hell Molestor. I hugely enjoyed this brand of berserker violence and audio fucking terror. For the uninitiated please provide some information about these perpetrators of war crimes... Any plans to produce more of this weapon of mass destruction?

Hell Molestor is a collaboration between myself, Justin, and PS "Daycare Diddler" Chirstrape of Baphomets Horns/Necroholocaust/Morblowsadude infamy. The two recordings we've managed to capture so far precisely represent the audial cruelty we're set out to unleash, and we make no fucking apologies for it! There will definitely be further abominations, but due to logistical reasons it's gonna take awhile, so piss off.

15. So, what the fucking fuck does the future hold for you cunts? Will there be more material unleashed on the world to worship? If so: what, when and where?

Yeah, we've finally started the recording process for new bludgeonings, and shit's only gotten much fucking worse (Tape on Darkness Attack out now - Mr Sid).

16. D.M.! It's been a fucking honour to have you featured in these pages! Insult the readers in any which way you choose.

Cheers for the interview. Everyone else can choke on a dog dick.

All you need know about Sex Blasphemy are that they are the real deal, encapsulating true audio violence, intensity and, above all, total fucking darkness. In fact I cannot reccomend highly enough these masters of lust, perversion and spiritual animalism

So read the fuck on and afterward take yer gal to your local church/ mosque/ synagogue and have her drip your sperm from her freshly fucked cunt all over the floor of these institutions of 21st century slave mentality

Interview with Sex goat and Ominous Carnality 2014

1. Sex and blasphemy. Why the combination of those two words?

-Simple. Erotic anti-ascentism. What's not to get? -Sexgoat (Steady on, you kunts. I'm just a little slow on the uptake sometimes... - Mr Sid)

2. Which metal bands do you truly stand for blasphemous philosophy and religious contempt? What use of heretical imagery do you consider to have been most effective over the years?

YOU JUST KILLED A BUS FULL OF KIDS! DON'T YOU CARE?

-We find Deathspell's Omega's highly abstruse take on Satanism through music most influential given that we too approach our lyrical work metaphysically. The use of prurient imagery is most affective. Sex Blasphemy pushes no anti-religious ideals nor targets any specific affiliations. Existential thought in application of our sexual

NO.

SUDDENLY
IT HIT ME —
DEATH WAS
NO BIG
THING!

doctrine is our sole directive. -O.C.

3. The attack of Sex Blasphemy is fucking venomous. Anxious yet brooding death metal riffs; shrieked, delayed vocals; relentless hammering drums; all contrast with some pensive mid-paced moments complimentary to the aforementioned assault. This is not just some band making music, this is total fucking malevolence. How important is it to create an atmosphere of fury and spite with Sex Blasphemy? How fucking easy is it?

-Our sound is intended to be as convulsions. Atmosphere plays an enormous role in truly achieving this. As to its difficulty... Let's just say that hate, violence, Lust, and (most importantly) knowledge are all abilities that transcend well into this music. -O.C.

4. I fucking worship the use of almost classical sounding, atmospheric riffing and the use of energy that maintains a focus for the listener throughout. Why choose such an attack? Is venomous spite and rabidity more interesting to you than labyrinthine structured death metal that can be stupefyingly tedious and disengaging to the listener at times?

-I believe you answered the question... But yes, our energy is inexplicably unique and I believe that it's our allure. A blend of influences is evident, that's what makes SB universal, yet not to be taken lightly, unlike most "easy-listening" bands. -Sexgoat

5. I personally dig the use of perverted nuns you've utilised in the inlay to 'Scars... What is it about religious bitches exposing their vaginas and anuses that is so damned enjoyable?

-For this demo, the inlay's purpose is simply to speed the rush of blood through one's host as to enjoy the demo appropriately. I must say i personally indulge in aesthetic sexual exposure of the female orifices. The religious rags (and rags of any sort for that matter) masking her host beg to be ripped apart and so i do. Religious notion in this case is simply additive pleasure. -O.C.

6. As previously mentioned, Sex Blasphemy captures a variety of different dynamics that work well together in creating total virgin mary raping death. What are the inspirations (in whatever form, music or otherwise) behind the creation of Sex Blasphemy?

-Sex Blasphemy is lustful noise, we are the spawn of its many derivatives. -O.C.

7. Is it a fantastic thing to witness the celebration of animalistic lust over the dogma of religious mind fucking? Should women of every religious denomination be encouraged to be exploited in pornography, on their knees and worshipping the glory of Satan?

-Worshipping our glory rather than that of any theistic character. Sexual worship in ritual. -O.C.

8. What is the history of this collection of heretics? What is the master plan behind this curse-on-religious-imbeciles-worldwide? What would you consider to be the three most influential factors on the music of Sex Blasphemy?

-Brainchild of Sexgoat Sodomizer in mid 2000s. It has evolved countless times until what we now believe is at its highest potential. Plan is simple. Just make erogenous works for ourselves and whoever would appreciate as well. Three influences are social, sexual and mythological imagery.

YES
I SAW THE
FUTURE...

I DIDN'T
LIKE IT!

9. Religion is the mind killer and subdues the reality of man as beast. What are the worst crimes committed by this backward and illogical movement: a) The systematic abuse of children by the catholic priesthood? b) The giving of charity to worthless cunts by the christian denomination? c) The branding of sexual behaviour as sin by misguided religious fantasists?

These all hold equal guilt. Sexual depravity is among all of us; it is only ever truly condemned by solely the individual. -O.C.

LOVE SLAVES OF SATAN TORTURED TO BLOOD-DRIPTING DEATH

THE RITUAL OF
THE DEVILS,
THE BLACK
SABBATH.

10. From my somewhat distant viewpoint, the modern world of extreme fucking metal appears to be clogged up with rot and tedium. What are your opinions? Does the world need another Autopsy album? Another Incantation clone? Another useless piece of badly designed merch that will be a) worn a dozen times and then given to the purchaser's girlfriend to sleep in or b) never worn and kept in storage by autistic collector types? Well?

We agree. There is insipidity to this music form. My personal distaste being for unnecessary and meaningless propaganda in music. Works alike that of uneducated, self-proclaimed "militant" idealists. I could give a fuck less what they do with their articles of worship. -O.C.

11. If you could sexually humiliate an attractive female human of any religious faction, which faction would you choose and why?

-Religion is no more an adjective to describe she as the color her skin bores. Nevertheless, I lust for she of any Mediterranean religious faction. -O.C.

12. Thus far you have two releases, a split with inhuman cult Sanctophobia and 'Scars of the Offering' demo on Silver Key Recordings. How did these releases come about and what has their reception been like thus far? As a band, do you have many opporfuckingtunities to promote your cause in a live setting and, if fucking so, what are the elements that make up such an event?

The split was agreed to on the basis that Lithuania (origin of Sanctophobia) would take well to the sound of SB. 'Scars of the Offering' was a long overdue collaborative project between SB and Silver Key Records founder Seventh Blasphemer. It was recently re-released via Bestial Desecration Records. Scars has done well, inciting the need for a re-release obviously, but suffered a handicap in propagation due to the overall unprofessional handling of the release by Bestial Desecration Records. In live ritual, expect to see a contorted pulsing act enveloped by a morbid atmospheric aesthetic, bare flesh and alcohol rain. -O.C.

13. Is blasphemy against jesus bloody christ even relevant anymore? Christianity has been a major cause of modern dream world suicidal mentality, but is anyone offended anymore? Jews will say you're a Nazi if you criticise them and muslims will behead you if you as much as hint at dishonouring allah; so who gives a fuck about the filthy christians,

A general distaste for religion is implicated, but a focus merely on a single symbol becomes stagnant and bland... Yet the truth is told between our texts and imagery. -Sexgoat

14. You are from Riverside in California that apparently has 391 gangs with 10, 620 members. What do you make of this urban phenomenon? How do you perceive tribal behaviour made manifest in the modern age by insane societies? Have you ever witnessed any public spectacle of violence carried out by such individuals or do you stay in your crypts engaging in blasphemous sexual acts of terrifying consequence?

We are not fazed by it. And in fact encourage the growth of collectives in our favor. Given that our place of ritual lies at the heart of such said violence, we must at times force that which we cannot resolve. -O.C.

15. Crucifix in cunt or anus?

Cock in cunt, crucifix in anus.-SB

16. Unfortunately for the readers the time has come to say goodbye and farewell. What does the future hold for these blasphemous sexual deviants? Where can those suitably interested locate your perverse products? Last words?

The coming months will birth long awaited noise, live and on record. Reach our directive at:
sexblasphemy.bandcamp.com...lust, blood, and alcohol worship. Sex Blasphemy, ABK.

IMPOSSIBLE
REALITIES
THAT WILL
DESTROY
YOUR MIND!

DIG MUCH DEEPER THAN THE TRULY FUCKING BLAND BLACK METAL RELEASES HYPED ON THE INTERNET/ IN THE MEDIA AND YOU'LL UNCOVER THE TRUE RITUALISTIC DARKNESS OF ?



SEEMINGLY IGNORED BY EVERYONE EVERYWHERE, THE SOLE MEMBER, ANDRIUS, CONTINUES TO CREATE WHAT HE DEEMS NECESSARY ONLY TOO AWARE THAT NO FUCKER IS PAYING ATTENTION [AND THAT PROBABLY MEANS YOU, YA FUCKIN' INGRATE]. SO DO YOURSELVES A FAVOUR AND TUNE INTO THE TRULY SINISTER AND NIGHTMARISH SOUND OF THIS CULT. YOU'LL SOON BE STARING INTO THE ABYSS AND WISHING YOU NEVER HAD AND WHAT MORE OF A COMPLIMENT CAN BE

PAID THAN THAT? ENJOY...

Interview 2014

1. Where did Sanctophobia come from? What are the origins and what were the goals you set out to achieve with this vile black plague?

- Sanctophobia came from the darkest pit of my consciousness with the goal to reach those places my mind has never visited and embrace the omnipresence of Satan.

2. Despite the high standard of your musical output and its ability to create pitch black ambience, I see very little discussion of your band on the internet (being my main source of information nowadays...). Am I correct in this assumption that many are unaware of the quality produced here? What is the general response to this coven from the metal "community"?

- I appreciate your good response about my musick. Not many people expressed that positive view, if any at all. Furthermore, Sanctophobia distribution is not going well. It seems usual metalheads don't seem to contemplate impure sounds of Sanctophobia (And thus, I deduce, not enough of the *unusual* metalheads have heard of this fucking cult either - Mr Sid.)

3. Many song titles allude to a transcendence of the mundane and a lust for the perverted and Satanic ('Impure Ritual of Necromancy', 'Morbid Hallucinations' and 'Excremental St. Magdalena Choir', for example) and the general mood communicated is one of ceremonial obscurity. How intentional is it that such an atmosphere of darkness and perversion is induced? Which records for you, metal or otherwise, are successful in creating such a mood?

- I cannot say that any of my songs were intentionally thought over but they definitely were premeditated. I always want my songs to sound as much as possible alienated to this reality at the same time broadening the boundaries of Satanic atmosphere and ritual.

One of the best records inducing dark and perverted rituals are those of Black Mass of Absu, Abruptum and Apolion's Genocide.

4. Sanctophobia is all out chaos and blackened dread. When you write are you a) in a sober state of mind, b) under the influence of drrrrink and drrrrugs or c) just fucking possessed?

- It doesn't matter under what influence I am recording my music, I am always



I HAD
PLANNED
ON GETTING
OUT OF HERE
BEFORE IT
GOT DARK
BUT...

THE ULTIMATE EXPERIENCE IN CRUEL TERROR

possessed while doing that. However, most of it I recorded sober.

5. What inspires the need to communicate this bleak and intoxicating force to others through the form of music? How cathartic is Sanctophobia to you? Is the creation of total fucking black void via sound a necessary thing in your life?

- I am inspired by Satan and sounds of other bands envisioning blackness and evil. Music to me is the most acceptable form of communicating with Him. Besides, I find playing music to be ritual and meditation as well, so currently it is important part of my life.

6. I hear Beherit, Von, and the mighty Furze style creepiness in this black brew, but what other bands have influenced the creation of Sanctophobia? What did you hear that sparked this black flame? At what point in life did you recognise this was the path you should follow?

- All started with first wave of Norwegian Black Metal, and later I explored most bestial bands such as Blasphemy, Beherit, Demonyc and Goatpenis. As you rightly noticed, I was inspired by Beherit and Von, but the biggest influence was Goatpenis 'Htaed no Tabbas' demo. I was so amazed and fascinated by the atmosphere and mood they created, that I decided to spawn my abomination upon god's creation.

7. The use of intros and outros as well as ambient sections used to meld tracks together, work extremely well in the concoction of this black broth. Why utilise such effects? How do they further add to the sacrament that is Sancto-fucking-phobia? Are you at all a fan of ambient music in any shape or form? The best use of keyboards on a metal album or is this a trick question as some claim that metal with keyboards is...gay???

- I have always liked Blasphemy and Beherit inserts and that was what encouraged me to use such type of intros in my records. Just lately I understood how those intros fulfil the music and add deeper layers. As for ambient, I am not a huge fan of it, but I can give a credit to Melek-Tha for dark and insane sounds. I don't have anything against keyboard in metal. Anything can sound gay in the hands of gay, and that has nothing to do with the instrument.

8. Speaking of certain technicalities (which is something I normally avoid like the plague), the production on the recordings suits the music perfectly, by making it sound cavernous, dense and fucking black all at the same time. I'm assuming this is analogue, yup? How important is the right sound in casting the shadow of Sanctophobia on to the listener?

- I prefer raw sound to high quality sound and that's what I am trying to maintain (intentionally or unintentionally). All recordings, until 'Final Feast', are analogue done with four track tape recorder, but since it broke up I've been using digital interface. Honestly, this machine pisses me off, and I am seriously considering going back to the tape recording. Despite currently using digital interface, my sound remains raw because I do not process recordings. The sound in music plays an important role - it's like a signature stamp of a band. By changing sound of the record the whole atmosphere can change completely.

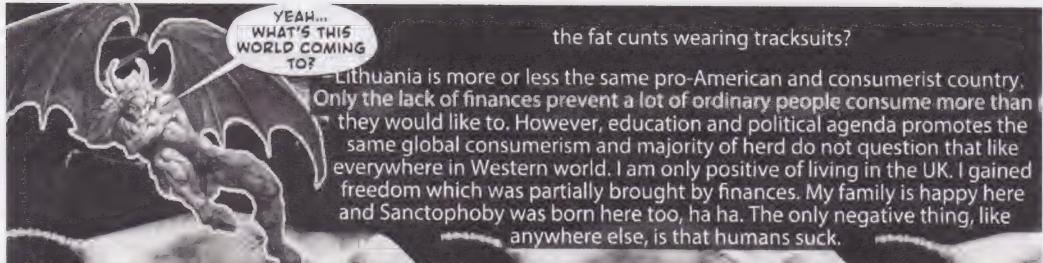
9. Many would say that black and death metals' aesthetic and lyrical content contributes to sociopathic personality traits and a negative world view. Some may also state that living on a planet so far removed from reality can contribute to widespread misanthropy and a lust for genocide. So which is it to be, are some black/ death metallers initially misanthropic/ disaffected individuals or does the genre itself create these feelings in listeners?

- Certainly music makes an impact on the listener, but only while it's being listened to. In my opinion, it doesn't influence further than that. Music cannot change your inclinations or your personality but it can guide you in forming your ideology. I mean peaceful guy will not be turned into violent maniac, but it can make him hostile towards religion, society, etc. I can also add that music I create or listen to is more real than the reality in which most of the people live. Genocide is not a romantic vision, it is an ever lasting process and it is going to continue until humanity has come to an end.

10. I see you presently live in the UK. How does this country, which has blindly followed America's multicultural model and obsession with consumerism, compare to your home land? What are the pros of living here and what are the cons and what's with all



IT'S THE
HOLIDAY
OF THE
DEAD !



the fat cunts wearing tracksuits?

Lithuania is more or less the same pro-American and consumerist country. Only the lack of finances prevent a lot of ordinary people consume more than they would like to. However, education and political agenda promotes the same global consumerism and majority of herd do not question that like everywhere in Western world. I am only positive of living in the UK. I gained freedom which was partially brought by finances. My family is happy here and Sanctophobia was born here too, ha ha. The only negative thing, like anywhere else, is that humans suck.

11. As Sanctophobia is some of the most vile and perverse black metal currently being created, what's your view of Darkthrone and Watain? A fucking lame question, but I ask as I for one am more intrigued than repulsed by the latter's ability to make fairly bland black metal and create a success for themselves, as well as the former's off the wall heavy metal cross pollination which borders on parody but, again, has resulted in great popularity. So, thoughts?

- Watain...who the fuck they are??? As for Darkthrone, to me they are more black metal than majority of present bands blindly following current trends. Just look at the photos of the bands that look like boy scouts with all the ammunition or clown paint (I don't refer to all corpse paint here)! Popularity of Darkthrone has been down to Peaceville records but, I believe, by far not all boys and girls completely understand those primitive sounds produced by Darkthrone.

12. What is the philosophical stance of Sanctophobia? Does this music come from the black flame that burns within you or is it just music being made for the sake of music being made? How relevant is the occult and Satanism to your own life and, if so, to what extent?

- Sanctophobia is based on ritualistic practice and transcendence from the casual reality towards consciousness of Satan where music stands for the ritual and meditation. I am not very engaged in Satanism; as all Satanic cults seem to be mostly bothered who is true. Anyway, I am completely possessed by Satan, and it doesn't matter whether you see this from theistic or atheistic perspective - I am deeply fascinated by fulfilling omnipresence of Satan. He encompasses everything within His perfection.

13. What is the future for mankind?

- The answer is obvious! Sooner or later, by any circumstances, humanity will go extinct.

14. What is the future for Sanctophobia?

- Future of Sanctophobia is Death because everything ends by it.

15. It has been an honour to further spread the shadows and perversion of your unholy creation. Final words to the despondent dope casualties reading this?

- Many thanks for your interest! Live Evil!

THE PREVIOUS TWO ACTS CURSING YOUR PSYCHE WERE BROUGHT TO MY ATTENTION
AFTER TRADING SOME COPIES OF THE FIRST ISSUE WITH THE OWNER OF A LABEL,
WHICH IS HOME TO SOME OF THE MOST HORRIFIC, DISTORTED AND INSANE MUSIC
TO HAVE FLOODED MY EARS OVER THE COURSE OF MY EXISTENCE.

RUN BY THE SEVENTH BLASPHEMER OF SADOGOAT/SADOMATOR/OGDRU JAHAD
FAME, SILVER KEY RECORDS EPITOMISES WHAT ANYTHING GENUINELY
UNDERGROUND SHOULD STAND FOR: A DISMISSAL OF ACCEPTED VALUES AND
TRADITIONS WITH ONLY ITS CREATOR'S TASTES IN MIND AND AN ABSOLUTE REFUSAL
TO DO THAT WHICH IS EXPECTED OF IT BY THE MASSES.

SO ENJOY THEN THE FOLLOWING READ,

FRIENDS AND ENEMIES,

AND PREPARE TO ENGAGE IN A JOURNEY

FAR BEYOND THE REALITIES OF EXISTENCE AS YOU KNOW IT...





Silver Key records

Interview with Seventh fucking Blasphemer 2014

1. Hail the Silver Key and through the gate we pass with The Seventh Blasphemer as our guide and "reality" at our heels. Firstly, explain how long it has been since you first held the Silver Key in your sweaty palms and unleashed chaos unto the world. What was the catalyst that saw the formation of this unholy, goat fornifucking cosmic temple? How have things gone thus far? Why choose Lovecraft's series of tales for the label's name?

I have been a fan of Lovecraft since I was a kid. I have often used the Cthulhu Mythos themes in my lyrics and I am collecting Cthulhu statues and related artwork, so when it was time to create a label it seemed natural to look in that direction. The Dreamlands are not as such directly related to the Cthulhu Mythos, but elements are reoccurring within the context and I myself have had life experience with going in and out of dream state and not knowing what is real or not. I formed the label in 2003 with the intention to release a Sadogoa/Nidhug split 7", but this never came to happen and the label was long in hiatus, but never forgotten, so later when I decided to start releasing underground tapes I took up the name once again.

2. Why the obsession with the tape form? Hail tape compression but also fuck off tapes that chew up/ have continuous fluctuating sound/ snap/ start playing backwards/ etc. Is it the best format for unleashing all out fucking war on sanity through?

It is mainly a matter of money, since it is the cheapest format which doesn't suck. I would be very happy to release vinyls, but to be honest I seriously doubt that I will ever get my shit together and have the money accumulated for such a venture. Also I always loved tapes and did a lot of tape trading back in the days. It gives a more natural flow to the music than a CD, young people often chose to jump from track to track on a CD or MP3, so they won't get the complete experience of the music. I like vinyl and tapes and have been brought up playing an album from start to finish. I rarely have problems with tapes fucking up, mostly if I have bought second hand and they have been stored like shit. I keep my music equipment in good shape and take care of my collection (Seems as though my tape collection has always been cursed... - Mr Sid).

3. What is the philosophy of the label? How do you decide on whom is worthy of your interest other than, of course, having a first class taste in music?!

I try and find stuff I like and I feel is overlooked in the scene. I would really like to release much more music, but my financial situation is mainly shit, so it is quite hard to keep up. In the future I plan to concentrate more on the Danish underground and put out some really obscure things which needs to be spread. I have not updated much info on the homepage lately and it is mainly because I want to keep the cards close at hand right now. I have some announced upcoming releases, but I have no idea when they will all be out, but after that I can hopefully dig out some really strange stuff.

4. Why are things so shit? How is running an underground distro and label in the 21st century where everything costs a small fortune, the market is over saturated and people are less concerned with physically buying releases as they have no interest in supporting musicians and would rather download

Inside, wrapped in a discolored parchment, was a huge key of tarnished silver covered with cryptical arabesques; but of any legible explanation there was none.

them for free?

I experience a lot of people who only want to trade, but since postage is really expensive for me I always lose a lot of money on trades and in the end I lose money on all the releases I do and often end up with things in stock I can not sell. I try and get some good things for distro, but people don't buy it. Also a lot of people talk about buying tapes, but never do. Also I often get a lot more interest after the releases are sold out. To be honest I don't really know what is wrong with people (They're total fucking idiots, Mr Blasphemer - Mr Sid), but in the future I plan to trade a lot less and only have a very small distro, so if people actually want my releases they will have to buy directly instead of trading or buying from other labels I traded with. Fuck that, I rather want my own releases in stock for years instead of trading for a lot of other things I can't sell.

5. Silver Key releases tend to work as a perfect musical accompaniment to losing oneself in the void. In what way does such musical obscurity appeal to you? Is it a prerequisite that you search for bands that evoke such a sensation when listening to them? What bands created such an impression on you that you decided this was the path you should follow with the label?

I don't really know, I just felt there was an overlooked part of the underground. The "underground" was becoming bigger and not really underground at all anymore. Shit bands becoming famous for no reason and releasing CDs and LPs while the real underground stayed in the obscure and was lost. So it just seemed natural to try and put out some real extreme music instead of overproduced art crap music which is just a polished turd. I really like how things used to be more chaos and obscure, now the metal scene is destroyed by hipster types with no knowledge of real musical destruction.

6. Dark, obscure and unhinged are the three adjectives I'd use to describe the Silver Key releases I've heard. The Silver Key/ Phlegm split compilation epitomises these words in its projection of aural barbarity and ear rape. How did the release come together and who the fuck are these peculiar cunts making this music?

I was thinking of doing the compilation for some time and actually just wanted to have some exclusive tracks from bands I released on Silver Key and upcoming bands, but as the word spread more bands approached me and asked to be included and I decided to make it a compilation of really obscure Danish underground instead. I got a lot of songs from Phlegm related projects to add and as I could not decide on which to use and which to ditch I ended up using them all and making it an awesome 60 minutes of the most obscure bands ever to mingle in the Danish soil. Phlegm Production offered to take part in the release and I had no objection at all since we already work well together on many things. Most of the songs on the compilation was taken from old unreleased session of the bands participating, some of the bands never released anything before at all, the still active bands mostly recorded new songs for the compilation, so it is a mix of old and new, which I find great. I would really like to release a lot of the bands on full demos/albums through Silver Key at some point, but the problem is money as usual. There is interest from people and many ask me for more songs of the bands, but I would think if I ever get tapes out no one would probably buy them anyway,ahaha.

66. The compilation spans through more traditional black metal, total fucking goat worship, harsh as fuck black noise, death metal and even some hardcore. How do these different acts compliment one another? The variety makes one assume the creators (Phlegm and Silver Key) are somewhat more broadminded than the average metal humanoid in their listening habits. As an individual, what varieties of music do you listen to? Top 5 desert island disks?

I listen to a lot of different music, I think it is very few genres which I don't have anything of at all. I know the Phlegm guys listen and play a lot of different music too. For the compilation and my other releases the only demand is that the music is underground and that I like it of course. On the compilation I like some of the stuff more than other, but I thought it would be great to include it all together for an experience never felt before in Danish underground. Right now I sit and listen to a lot of old Commodore 64 SID music while answering this interview.

I don't really know what I would bring to a desert island. I would probably find some of the best metal albums to bring and maybe one or two rock albums too. Things which I never get tired of would be stuff like "Gods of War" by Blasphemy, "Drawing Down the Moon" by Beherit, I would need a Nuclear Death album too. It is really hard just to chose 5 albums. I would probably never get tired of "Black Sabbath" by Black Sabbath and maybe "Fear of the Dark" by Iron Maiden or their first album.

666. Does everyone in Denmark worship Beherit/ Blasphemy, extreme fuzzed out distortion, delayed vocals and fanastically barbaric riffing? The country seems to have a stronghold of musical desecration. Are the Danish more favourable toward the underground or is it simply a lot of the same people just creating different bands and poisoning minds?



CARRY
ON WITH
THE FREAK
SHOW,
FOLKS!

I don't think there is many people like that at all. Most metal heads here don't like that stuff at all and there is a really big trendy scene. I think I have just been lucky during the years, but right now I can't even find people to play with within 100km of where I live. I think some of the more creative minds in the underground are working in many different projects, but others keep to a few. Right now I mainly work with Ogdrum Jahad, but actually I am not active at all. Too much stress has left me uninspired and I waste most of my time on old stuff instead of creating new stuff.

7. Blasphemy or Beherit?

• Blasphemy I think.

8. The aesthetic of Silver Key Records itself has a somewhat eccentric/unorthodox feel. How has this naturally manifested as the label "image"? What sets Silver Key apart from others? Explain Naestweth Havn Kult if you'd be so kind. Who the fuck is the cravat wearing gentleman that is Hans S. Mantak and why is he obsessed with Beverly Hills 90210?

I think most Silver Key releases look different and sound different. I do layout for some, so there will be similar looks on those, even though I try to evolve and renew myself with my work, other things are mainly done by the bands or by request from the bands. I think the complete set of tapes make for a quite chaotic mass, but I think it is ok. The focus on extremely underground bands is probably what really sets Silver Key apart. I have had some less underground stuff too and I have had some releases which might have been stupid, but I think the main focus has always been on parts not 100% accepted in a broader sense and I have also tried to help some great and upcoming bands which I hope will make it bigger in time. Naestweth Havn Kult is a group of bands/people centered in Naestved and I have been lucky to work with many of the bands. I got in contact with the bands through Goatfago and apparently they were satisfied with my work and spread the word among their fellow bands and friends. Hans S. Mantak is apparently the godfather like figure of the lot and he has been helping the bands get into rehearsal places and getting on with their music, organizing and keeping the kids off the streets. He claims to have written the original script for Beverly Hills 90210 and I really think his ideas are great.

9. One of the better known bands on Silver Key Records is the glorious Goatfago. How did you and these lo-fi, ibex worshipping masters of the peculiar and sublime become involved in working together? What is it that you enjoy so much about this band's output? How popular could these gentlemen be given the right manager, dentistry and drug addiction?

Goatfago was actually the main reason I resurrected Silver Key. They had been approached by the Russian band by the same name and asked to change their name, since the Russian band released a demo and the true Goatfago had not released anything so far. The demo had been recorded but was lying around unreleased, so I picked it up and released it. It was done on second hand tapes and very limited, but we just needed to get the music out there. So I thought I would try and do some other releases and Silver Key was going. Goatfago chose to send their material to me each time they had anything, so it was natural for me to keep releasing it. They also did the CD on Deathcamp Records, which turned out quite obscure. I would gladly have put that one out too, but I don't mind other labels giving deals to bands I have released tapes by. I really like the Goatfago stuff since the music is always changing, but still keeping within the boundaries of the very obscure but I seriously doubt that they will be able to get really far unless they make radical changes. Not because I don't like things as they are, I just don't see that it will ever appeal to a broader audience, which is good (Abso-fucking-lutely, to quote the late Cliff Burton - Mr Sid).

10. Caroline Pierce graces the interview's layout. What message do you want to send out to Caroline for her participation in this incredible event?

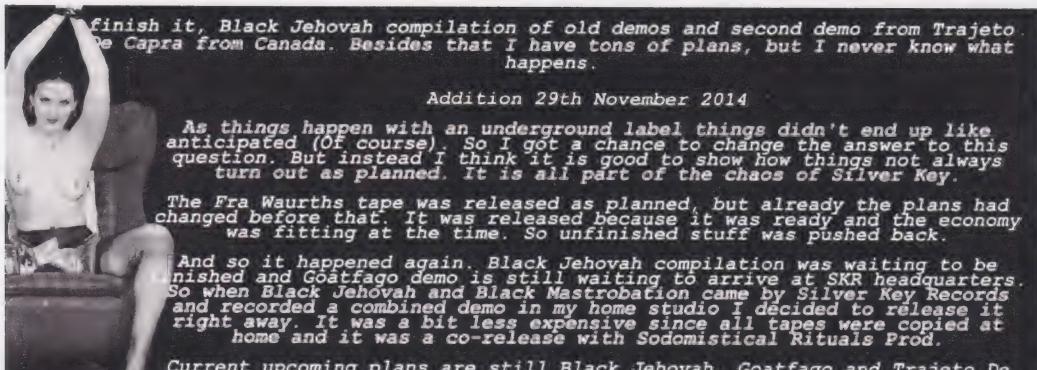
I think it is a great idea and execution and great advertisement for the music and zine!

11. If you could create any one of a kind, die hard, obsessive compulsive disorder styled release for Silver Key Records what would it be?

Probably something like the Silver Key Compilation but on a boxed LP set with loads of info and images of each band. Interview for each band and such. I didn't really want to go too much over the top. But given absolutely unlimited funds I could probably come up with tons of ideas and then spread it all as free promos to people who would deserve it.

12. What is the future for the label? Any releases in the pipeline?

Next releases I plan for is Fra Waurhts from Holland, some blackened death metal. Very obscure and should have been out long time ago on another label, but was dumped, so now I try to get things done, but I am also the victim of delays so far. Besides that the next releases will probably be Goatfago "Demo #4", if they ever



finish it, Black Jehovah compilation of old demos and second demo from Trajeto De Capra from Canada. Besides that I have tons of plans, but I never know what happens.

Addition 29th November 2014

As things happen with an underground label things didn't end up like anticipated (Of course). So I got a chance to change the answer to this question. But instead I think it is good to show how things not always turn out as planned. It is all part of the chaos of Silver Key.

The Fra Waurths tape was released as planned, but already the plans had changed before that. It was released because it was ready and the economy was fitting at the time. So unfinished stuff was pushed back.

And so it happened again. Black Jehovah compilation was waiting to be finished and Goatfago demo is still waiting to arrive at SKR headquarters. So when Black Jehovah and Black Masturbation came by Silver Key Records and recorded a combined demo in my home studio I decided to release it right away. It was a bit less expensive since all tapes were copied at home and it was a co-release with Sodomitical Rituals Prod.

Current upcoming plans are still Black Jehovah, Goatfago and Trajeto De Capra. But financial problems and no incoming orders is grinding the label to the ground. Maybe it is a good thing, but future sure will be harder and more underground (If you don't already do so, SUPPORT THIS MAN AND HIS MADNESS. The world will be worse off without the likes of Silver Key so check the fucking website at

www.silverkeyrecords.com

Fuck you!

and spend some of yer hard earned cash on some worthwhile shit - Mr Sid)

13. Seventh Blasphemer, it has been a fucking pleasure to interview such a media mogul, businessman and international playboy! As the readers return from whence they came, do you have anything suitable to say as your final words?

Thanks for the time to shed some light onto the darkness which is Silver Key Records. Total support for the obscure and eternal under-underground Ia Ia Fthagn! Nedfrossen Sad Kult!



Darkness, Chaos and Hatred

An interview with X.S. And A.X. about their respective entities, Nyogthaebisz and Hellvetron, true icons of contempt, violence and Satanic allegiance. Read on...

Interview 2014

1. Nyogthaebisz appears to exist in direct juxtaposition to any sort of scene acceptance. Visuals are minimal yet explicit and the uncompromising philosophy of the band ensures many are reviled rather than willing to even consider your existence. How does it suit you to be recognised as a unit without compromise, without a thirst for further media attention or a need to make yourself more visible in a world full of posturing morons aching for their "five minutes of fame"?

ordering/lawful forces that oppose it. There has never been nor will there ever be a desire/thirst within NYGTHBLS for social conformity, media attention, peer acceptance, and/or "scene" status of any kind. We exist mentally and spiritually outside of any superficial paradigms/constructs and choose to adhere only to the ideals of the Satanist.

X.S.: NYGTHBLS since its inception has existed as a heretic/ isolated entity because of its intrinsically antagonistic and adverse nature. The essence of NYGTHBLS is and always will be channelled via the collective psycho-spiritual force of Entropy that permeates this temporal reality (misery, hatred, conflict, pain, oppression, disease, death, war, violence, destruction, etc.) and hence will be used as a weapon against all

2. Nyogthaebisz is unrelenting fury and chaos. The extreme sonic attack is made harsher still by the excellent use of vocal effects, distortion and hyper violence that embraces the utmost harshness of black/ war metal and pushes further the extremity of the grind genre. Why choose this particular combination? How much further will the boundaries be pushed in making manifest such sonic

KILL THEM ALL

devastation and chaos?

X.S.: As dictated by the higher daemonic self, I have chosen this particularly discordant combination because it is the one that most closely resembles the psycho-spiritual vibration emitted by the NYGTHBLS entity.

Contrary to our "peers", we are not merely creating "music" with these sounds, but instead are capturing, amplifying, and transmitting one particular mode/expression out of an infinity of cacophonic modes/expressions that typify the collectively chaotic super-consciousness known as SATAN (of which NYGTHBLS is but a lone modality). There are no boundaries in lawless practices, and therefore the potential to create utter CHAOS is limitless.

3. How do the harsh sound effects utilised play a part in this genocidal coven? Do you write with a view to utilising them or is it just something that occurs naturally when composing? Will this intense element of the band's holocaust musical transmissions be pushed further with future releases (after all, their inclusion at key moments on the Goatpenis split furthers the perverted insanity on offer)?

X.S.: As previously stated, the overall sound created is one that best exemplifies the omni-malevolent vibrations radiated by this hostile spirit we identify as NYGTHBLS. The writing process itself is a mixture of both traditional composition and Luciferic meditation, and by this I mean that during the articulation process we strive to achieve a particular psychological state in which we are open to receiving inner transmissions from the entity. What you are hearing is a product of the symbiosis between the material and the immaterial, the corporeal and the incorporeal pan-daemonic consciousness. As heard on the Goatpenis split, there are indeed non-conventional elements incorporated into the cacophony that more effectively illustrate the overall discordance and unhinged lethality of the force of Chaos. We can only attempt to further capture these elements in all future efforts.

4. In their most vulgar prime, Nyogthaebisz' intense nuclear vomits on humanity destroy musical limits like the atomic bomb in Hiroshima stripped skin from flesh. Do you recognise yourselves as agents further pushing the boundaries of intensity/insanity or is this not a consideration, you are just doing what has to be done to still spread Lucifer's glory? Which musical acts do you hold in high regard that have/ still continue to craft this magnificent aural plague to mankind?

X.S.: While it is true that in its prime NYGTHBLS pushed the boundaries of "musical" limits in terms of what was extreme or not, in reality it was merely the emerging or "primal" expression of a much more elaborate and/or intricate series of transmissions that were to be received from the adversarial current. If we are to be categorized as "agents of extremity" or anything similar, it is not because we are actively looking to achieve this, but it is by the virtue of our creations something that we inherently become. Our sole intention is to effectively capture and project the pulse of Darkness; we must all realize that the voice of Satan materializes differently in each of us and that it will be expressed accordingly. As far as other "acts" that we hold in high regard, while there are many, I prefer not to say because I absolutely despise name-dropping and view it as a tasteless, self-validating attempt at displaying ones own "trueness", status, and/or connections within a "scene". We are in definitely contact with many acts throughout the world, and those that have our support definitely know it.

5. A couple of years ago Nyogthaebisz were pulled from a festival bill in Texas due to alleged anti-semitism. Had you only proclaimed death to christianity and islam, do you think left wing reactionaries would even have cared? Why the continual knee jerk reaction from such individuals to anything that openly exhibits a distaste for zionism? How do you perceive mankind's reluctance to let go of a medieval social device such as religion when these contrived and inbred philosophies could and should have been dismissed centuries ago?

X.S.: It is both an interesting yet repulsive phenomenon. Clearly, NYGTHBLS had no place performing at a fest where the majority of attendees were politically correct left-wing lemmings.

Our creations were NEVER intended for them to begin with. Black metal belongs solely to the Satanist. That is to say, the individual whose absolute disdain for the nature of the human species transcends all, the insurrectionist that revolts against the modern infrastructure in an attempt to subvert and dismantle its inferior social constructs (like morality and ethics, for example). The Satanist seeks to both destroy and ascend beyond the materialistic trappings of the human condition, not save it. Unfortunately, black metal has recently suffered an influx of outsiders. Hipster and "indie" types view black metal as a trendy fashion accessory du jour, and the anarcho-crust punk "activist" types as usual involve themselves in "scenes" with the sole intention of "scene-policing" by enforcing their egalitarian/humanitarian agendas. To them and all others I say this: Try as you might, you will NEVER silence or stop us. Yes, we have been called anti-semitic due to our very public aversion towards the Abrahamic faiths. Yet, they are not in fact the only target of our hatred as we feel that the true Eternal Enemy lies in the hearts and minds of ALL "religious" individuals and institutions which espouse obedience and servitude to the universal ordering principle known to most as "God". The Satanist is the physical, mental, and spiritual antithesis of this "light" force and seeks at his very core to deconstruct and consume it. We do not single individuals out on the trivial basis of race, but on the basis of allegiance to either the force of syntropy

SEEK THEM OUT!
DESTROY THEM
AND
EVERY TRACE
OF THEIR
PRESENCE.



LET CHAOS REIGN !

(order/life) or to that of entropy (chaos/death). But since we have been consistently accused of harboring racist beliefs, I will accommodate our accusers with a charge of our very own: Let us briefly examine Zionism. Zionism is itself a colonialist, xenophobic, and racist ideology. It was officially recognized as such by the United Nations General Assembly Resolution 3379 in 1975. This U.N. resolution was revoked ONLY because Israel forcefully made it a condition of its participation in the Madrid Peace Conference of 1991, which was yet another fruitless attempt by the international community to revive the laughable Israeli-Palestinian "peace process". It attempted to force Israel to halt its expansionist/colonialist policies, stop its use of ethnic cleansing, and to ensure Palestinian rights. Anyone with a brain can logically deduce that the driving force of this apartheid styled Israeli policy is Zionism, and that it has from its inception sought to conceal its secularly nationalistic agenda with sacred messianism. Not true? Well, the 2009 publication *Torat Ha'Melech* written for Israeli soldiers/army officers as a rabbinical guide for the rules of engagement against "Goyim" certainly reflects the mindset of the Zionist movement. Its contents justify the killing of non-Jews in order to "curb their evil inclinations", blatantly encourages the killing of all non-Jewish infants if they are perceived to be a potential threat as adults, and unabashedly proclaims as divine right the killing of all "rodef" (civilians of enemy populations). Do not mistake or misconstrue what I've just stated as a "humanitarian" concern. We care nothing for the outcome of this situation and exuberantly acknowledge that the same situation is occurring between different peoples all over the planet. We (as targets of ad hominem racist accusations) DO feel the need, however, to illustrate the sheer hypocrisy and idiocy of our accusers. To be a racist, one must first care for the preservation a particular racial group while expressing discrimination and prejudice for another. On the contrary, we care for NO ONE and openly encourage the mutual destruction of all. The violence and bloodshed serves only to aid the revolutionary entropic force in unraveling the current cycle of the Kali Yuga. More importantly, it brings us closer as a whole to complete temporal destruction (i.e. union with Chaos).

6. Both acts exist, as anything worthwhile generally tends to, as a counteraction to the feeble spiritual, philosophical and physical state of the modern age. As agents of the sinister and supporters of death, violence and terror, how would you say your artistic output informs your day to day existence and vice versa? Modern society's spinelessness and wholesale parasitical greed is a bloated spectacle many in the "extreme" metal world are at odds with. How has this habitat helped spur the bands on to new heights of vitriol and barbarity?

X.S. : Interaction with modern society has served only to catalyze my spiritual ascension while simultaneously intensifying my desire to contribute to the overall dismantling of its entire illusory structure. That is all I care to say.

7. As Nyogthaebisz encompasses speed as one of its core components, Hellvetron is in polar opposites to this extremity and slows the pace right down. Why choose to utilise this specific brand of death metal? A slothful attack can create a more ominous atmosphere, yes?

A.X. : The style and inspiration of Hellvetron is only what is manifested from the currents and passageways of the void. Mentally we try to penetrate through the threshold of reality to conjure these psalms of Death, aligning myself with these currents allow me to reach some sort of level of subconscious while creating these rituals. That's why I've chosen to keep the tempo to a hypnotic pace, I can draw inspiration from the Abyss and bridge that

connection in an awaken but hypnosis state of mind to project them as audio spells unto mankind.

8. The Hellvetron album is undoubtedly a true fucking monument of black/ death/

doom where the finer elements of each genre intertwine to create a musical monolith both formidable and oppressive in effect. How important was it to evoke such an

P- PLEASE, NOT ME! TAKE MY WIFE - MY KIDS -

WE ALREADY HAVE!



ASK YOUR BOSS FOR A RISE—
WE CAN HAVE A HOLIDAY OR ONE
OF THE NEWLY CLEANSED PLANETS.

atmosphere through the recording? I assume the spellbinding, transcendental effect was intentional? This is not background music but a soundtrack for rituals and perversion...

A.X. : It was very important to me to make sure the album had the proper elements to produce the atmosphere that was perfect for Death Scrolls... as musicians we work equally hard on creating and arranging, etc. The other 50% is concentrated on the energy and power we put into these Curses, and yes this is more than a soundtrack, it is Ritualistic Black Metal.

9. The aesthetic of 'Death Scroll of Seven Hells and Its Infernal Majesties' compliments perfectly the sinister emissions from the ox blood vinyl. I find every aspect to work together in perfect unison by creating something particularly morbid and unpleasant to the mundane. Please elaborate, if you would, on the choice of artist/ accompanying visuals and Qliphotic lyrical theme running throughout the album.

A.X : I was very satisfied with the outcome of the album. I choose Daniel Desecrator to do the artwork for 'Death Scrolls...' because I was amazed of the quality of art he is capable of creating, he is a great artist it was a great pleasure to work with him. With my descriptions and ideas I was able to help guide his pen to produce two art pieces for Hellvetron, the first one was the seven headed dragon, each head symbolizes a different Hell. Between the the seven heads there are ten horns symbolizing 10 demonic majesties. The 2nd artpiece was the Death Rider the idea behind this piece, was that the album has a lot to do with Death. Death is the guide that bridges the transition between the physical plane and the beyond. The lyrical theme is based on the Qliphotic but also it is an audio journey through the depths of the Abyss and glorification to the Infernal Masters.

10. The lyrics communicate a welcoming of the cold embrace of death as a key to transcending the physical shell. How do you perceive death? What is its significance to yourselves as individuals?

A.X.: I believe death to be the liberation of our physical shell and moving on to our next being, or the transcendence to the beyond.

11. I see that Hellvetron have engaged in various live performances. How successful have such events been in creating an atmosphere of utter dread and blackness that instills sickness and horror into unwary participants? Is a live setting conducive to such atmospheric and ritualistic music?

A.X.: Hellvetron has engaged in a few live performances, so far I would say they've been pretty successful, producing such atmosphere flows naturally from us, all I will say is that these performances are going to get worse and more in depth in projecting ritualistic settings. X.S and I have always said that the Nyogthaebisz and Hellvetron live performances are meant to be more of an experience than just a metal show.

12. What future is there for the human race? Slayer once wrote that there were "four hundred thousand more to die". How many more should die until the balance of the universe is correct?

A.X: Humanity has only to look forward to the coming of the Apocalypse (Pestilence, War, Famine, and Death). No balance just total genocide.

13. Zyklon B or Agent Orange?

A.X: Both

14. Praise the glory of Nyogthaebisz and Hellvetron eternally! The closing words are yours...

SHUT UP,
WOMAN.
COOK MY
MEAL AND
BE QUICK
ABOUT IT!

A.X: Praise the true Black Metal Flame that still ignites in the hearts of those few lurking in the Darkness.

Behind this doorway lie the terrifying and unspeakable secrets of hell.
And you shall live in darkness for all eternity.

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NOTHING IN YOUR WILDEST IMAGINATION CAN PREPARE YOU FOR WHAT HAPPENS...

Some years back I met

ISCIARIAH

when he lived in the UK and struck up an instant friendship as we discussed the finer points of thrash metal; a camaraderie that even led to him hanging out at my place watching Thomas the Tank Engine with my teething, youngest son. At some point in our conversations it was mentioned that he had participated in a xtian brainwashing camp as a young man. Such scenarios have always bemused and amused me so, with the creation of the crap you are currently reading, it was deemed necessary to shed further light on to this ridiculous scenario and this is the end result...

Interview 2014

**IT'S NOT REAL!
IT'S ALL IN MY
MIND!**

1. Isciah! Before I get into the reasons I have called upon you to participate in this interview, I have to ask how the fuck are you and what is going on currently with your musical output and label related activities?

Iscariah: Everything is running along quite smooth at this point. However I feel that when I take a step back and look at the scope of work ahead I get a bit worked up; but steady pace...steady pace. The label is preparing several releases now like Sickrites / Wargoit split 7"EP, Amok "Exodus Reversal Hex" LP/CD and also several more titles for later this year. For my musical side, its a bit on hold at the moment. Sometimes one must wait for it and this is the waiting time. I have no interest in pushing some "product" to be put out as soon as possible.

2. So then as I am aware you were forced to attend a de-metallising camp some time in your teenage years. What were the reasons behind this?

Iscariah: Well, in Norway you need to go to this camp for a week during high school and the one they sent us, actually ALL of us where I lived back then, was at this place in the middle of nowhere.

3. So, set the scene: What was the year? Where was this camp? How long did you have to attend for? How many other individuals were also seen to be under the devil's influence that attended? Were there any cute teenage girls there?

Iscariah: Ah, yes there was this one girl I liked there but I don't think she is cute now thinking back. That would be like a pedophile, Sid!! (I believe the correct term is hebephile and anyway, ahem, someone asked me to ask you that question... - Mr Sid) This was back in 1988 in Fusa where I grew up and we had to stay there for about five days or so. Also, you are not allowed any phone communication with parents or anyone else during the stay. That is still the case today for these camps. They see all youth as impure beings and under the devil's command until they have had their way with them.

4. If there were cute teenage girls there, were you able to influence them with your charisma and Satanic persona in order to have them give access to their vaginas?

**IT'S - IT'S
DISGUSTING!
YOU'RE
INSANE!**

Iscariah: No no no... I was WAY too shy for approaching any girls into a virginal blood maze. Even the thought of kissing someone scared me to death back then.

I was quite shy at that time.

5. What were the main activities you had to carry out in this bizarre situation? Did you have to publicly renounce the evil influences of heavy metal or engage in group activities where you sat around a camp fire, holding hands singing about jeezus keeping away from the groping hands of the paedophile priest that arranged this indoctrination into xtian ways?

Iscariah: The most creepy part was how they managed to infiltrate all the gospel into regular scenarios. We had a lot of physical activities and if you failed to manage something, they would blatantly tell you that this could easily improve if you set your mind to it in the right way

With all the safeguards and guidelines solidly trampled into the dirt, we are now observing a no-holds-barred era of Rock & Roll smut like never before.

and open up to god. A lot of kids seek idols and see adults as key holders, and they used this to the extreme.

6. Are you aware of any other band members from the Norse bm scene that had to undergo such a waste of time? Was this something that went on around the country or was your area particularly prolific when it came to Satanic jugend?

Iscariah: Oh this is all over the country still to this day. However, some camps are more objective these days with the rise of different ethnicities in this country. However their mission objective is the same. Convert to the jewgod and then convert some more. I find it frightening that still to this day it is seen as only a "mere tradition" (That is indeed totally fucking absurd... - Mr Sid).

7. As a parent yourself, what do you make of sending a child away to participate in such brain washing? It's a bit fucking nuts isn't it? Clearly there was quite a moral panic about the presumed effects on young people by metal music in your homeland...

Iscariah: I think its more to do with the fact that Norway still is very much ridden with christian values in the state. Much more so than the UK or any other european country. Here still you cannot buy a beer after six PM in the grocery store since it's not a good christian way and certainly nothing should be open on sundays. From the first grade at school you are taught about christianity primarily. They actually went away from this teaching some years ago, but decided two years ago that it was time to reinstate this teaching. Iran and Norway are the only two countries in the world with a state church which infiltrates this to such a length. Sickening.

8. In the 80's there were ritual burnings of metal collections by the PMRC and other wacked out moralistic cunts. Were you forced to burn your collection as part of this exercise in anti-Satanic brainwashing?

Iscariah: They called my parents' place when I got home and checking if I burnt the records. They got wind of the fact I was a heavy metal disciple, so they talked me into burning my records after they brainwashed me straight for the last remaining two days out of the five. I remember when my parents picked me up at the camp and I was telling them in the car that jesus wants me to burn my heavy metal records, so I will. They were quite happy and showed a sign of relief which I was looking through my new jesus eyes. Today my dad resents christianity "as a virus" he says , but he only admitted once last year on Crete Islands when me and him had a drink after my mum went to bed. He would never say that if she heard it haha. I was diagnosed with christianity for 2 days after the camp, but never actually got around to make the bonfire of vinyls. Speaking of bonfire in the name of the jewgod, the Deathcrush orig LP I have was actually saved from such a fire in the last second.

9. Speaking of your vinyl collection, what top five records are you most pleased to own?

Iscariah: Oh its hard to put up a top five but maybe Celtic Frost "Morbid Tales" orig picture disk signed by the whole lineup in 85, Mayhem "Deathcrush" orig Posercorpse, Sadistik Exekution "The Magus" orig LP, D666 "Violence is the Prince of this World" LP & Burzum "Aske" orig MLP. I have alot of vinyl so its hard to pinpoint five top ones.

10. As the world of metal has gotten more extreme than the likes of Twisted Sister, W.A.S.P., Venom or Def Leppard (all bands actively boycotted by the PMRC) ever could have done, how do you view the current influence on young people by metal music? Has it allowed people to see beyond the facade of xtian influenced society and rise beyond it or is it simply just another means of entertainment for an supply of youths eager for a taste of rebellion?

Iscariah: Maybe bands are bit more outspoken now but so were Venom and Slayer since the start and they were also way more rebellious!!! When I look around I dont see a lot of change when it comes to xtian values. At least not here in Norway, but the flame will burn forever in my heart!

Somewhere along the way sex has become equated with violence, the more powerful the better. Sado-Masochism is the order of the day, and Rock & Roll, (as well as the underground porno industry), happily promotes this sickness.

**AT LAST... HER
SATANIC MAJESTY
HAD RETURNED!**

1. Which one record did you own as a kid that you genuinely considered evil and that the cretins that arranged your indoctrination into Christianity and metal hatred would have prolapsed into their underwear with fear had they heard?



Iscariah: As a kid it must have been WASP's first album. I remember getting it dubbed on a tape by an older friend when it came out in 1984. They were so outraged and the voice of Blackie was so filled with hate and resentment. I loved it. I was nine at the time. Same time the wind of metals blew upon me with Accept, Scorpions, Motorhead, Venom, etc. Metal came with the storms!

2. Should metal remain a threat to parents who have too much time on their hands and concern for their offspring?

Iscariah: Metal should remain a threat to everything in its way! Hail and Kill!

13. Thank you, fellow blasphemer, for participating in this madness. What final words do you have to say that will curse the readers' existence and lead them to self-mutilation and, ultimately, an early grave???

DAMN,
MISTER...
YOU OKAY?

Iscariah: I still to this day see maps of Israel in the primary school here which should explain a lot and also and even more so scary is the fact that people walk by this every day when they go to work or pick up the children and don't even stop to think about this. They think "Aww... That's the same map as when I went to school", and then they feel nostalgic about it. It's not so much the fight on Judeo Christian values alone for me, but more so a war on human beings for being so worthless and ignorant sheep. **Kill them.** Thanks for the interview.

I WANT
THOSE SCUM WIPE OUT!
D'YOU HEAR ME - WIPE OUT!

Sid.



THE FINEST PRODUCTS AVAILABLE TO MANKIND REVIEWED NOW BY OUR EXPERT

Ride for Revenge 'Disturbances' / 'Into the Gauntlet' (Bestial Burst)

Two releases by occult mavericks Ride for Revenge showcasing what they do best: create uncompromising, brilliant black metal that provides a consistent source of enjoyment to anyone tuned in to the dominant frequency.

'Disturbances', created between 2001 and 2013, spans a live recording, obscure demos and more recent transmissions all of which bend and further manipulate our psyches as we search for something altogether more satisfying with which to further our experience of sound. Throughout the recordings, I'm reminded of Ildjran / Nidhogg, Godflesh, Hellhammer and Demony all in minutely small measures because, as is par for the course with all Ride for Revenge releases, the only sound that you ever really hear is the cult themselves, expressing their vision of the left hand path the way they deem necessary. Limitlessly entertaining and endlessly creative, this cannot be recommended highly enough.

'Enter the Gauntlet', RfR's latest long player, mutates the psychedelia of the prior release into a fully blown nightmare of oppression and hypnotising dread. The guitar tone further ups the ante good as it is, sounding like the bastard offspring of 'Morbid Tales' and Geezer Butler's bass on ver Sab's self-titled. There is more emphasis here in creating an atmosphere of density and horror not dissimilar to that found on 'King of Snakes' but ramped up via lengthier tracks ala the recent split with Below, showcasing the band's distinctive song writing talents (listen to 'Frozen' and you'll dig what I'm saying here) and enabling the listener to fully immerse themselves in complete black fucking light just as we want when listening to this cult. Again, because I fucking hate bullshit-journalism-dragged-out-reviews because my brain gets bored too quickly through years of abuse, my words canot do this release justice. Totally fucking essential to anyone with good sense and a taste for the obscure and profound.

Fuck Slaves 3 (Evil Angel)

Well, not so much of a review but more an excuse to say a fond farewell to one of the more interesting pornographers of the modern age, namely the mighty Jake Malone who took his own life in early 2014. Everything I've seen this man make has been pure gold from shooting the inimitably slutty Jaelyn Fox getting dommed by now HIV+ TJ Cummings (featuring panic attack with head down toilet in the outtakes from this feature) to Sophie Dee slapping about Kita Zen to current Slaves crush Andi Anderson getting her throat well and truly gangbanged. It is without a doubt monsieur Malone nailed the shots time and time again in creating some fantastic, perverted and atmospheric smut which, unfortunately, most pornographers will never come close to in this day and age of faceless gonzo anal banging/ gaping/ prolapsing tedium. What with this man's passing alongside the inimitable John Leslie, only Joey Silvera is left of Evil Angel's unholy trinity that truly grab my attention in making me grab my cock. In lust we trust. R.I.P., Jake.

REVENGE MASSACRE

M.N.D.B.L.S.T.N.G.: 'Worse + Worse 1979 - 2088'
(Preposterous Creations)

Featuring the outlaw drum pounding maverick that is Nandor Fukking Nevai on percussion, this piece of, I'm presuming, largely improvised fucking chaos will transport you from your every day existence and push you further toward the edge of your basic fucking comprehension of what metal is. Riffs remind me of the sickness and anxiety of early Carcass and Slayer at times and I haven't the inclination to waste your time attempting to describe this in detail, other than to say this is fucking chaos and intensity only rivalled by other stalwarts of sonic slaughter eg. Conqueror, Lust, Sad Ex and Anthony Braxton. Ultra fucking hyper whirlwind mach 10 assault so fucking buy.

Jhesu Masturbator 'Scourging the Whore' (Repulsive Evil demo tape)

In the classic anime Legend of the Overfiend there is a scene in which Amano Jyaku travels to a future where demons have destroyed civilisation as we know it and left crumbling buildings and women apparently just waiting to be raped by an endless stream of demons hungry for their mortal vaginas. It is at times such as this that Jhesu Masturbator's continuation of Havoc's guitarless, drum machine led black metal need be blasted out as a soundtrack to the pointless resistance of humanity and the bloodshed and endless fucking carnage that is to follow. This is fantastically atmospheric stuff but be warned: if you are a headbanger against disco (I know! Disco!!!? It's not the 70s you stupid cunts!) then you won't understand this shit as it's not geared towards your feeble "where's the riffs?" tastes. Three tracks in total with which to masturbate yer Jhesu with.

Stav 'Meditate to Kill' (Chalice of Blood Angel)

I guess for every one person that gets bored of the standard death metal fair there are about one thousand other cunts getting excited for a new release of pitched down metal of death that sounds exactly like the last three dozen pitched down metal of death albums, leaving those less easily satisfied standing around like ugly kids at a prom in a teen movie, anxiously awaiting their first sniff of vagina. Well, as regards France's most interesting export, Stav, the cunt that finally arrives is of a particularly high standard. Oh yes, this is death metal that truly stands out due to its character and personality; a claim that many acts of the genre would find hard to make. After a brief intro, 'Jail of Flesh and Bones' sets the scene for the mixture of fast and mid paced, triumphant lunar bound dm which the album continues in its thirty four minutes and twenty eight seconds length. Lyrics are concerned with peeling away the veneer of mundane existence as we know it and the music itself serves as a means to transcend the physical shell and transport its listener elsewhere, far beyond the madness of "reality". What I particularly enjoy about this are the highs and lows featured throughout and endless riffs that stick in your head, delighting on repeat listens. Just check out the fantastic build and payoff of 'Oblivion Ritual' to understand what I mean ("Only stars shine for me...!"). The production also needs be recognised as furthering the experience; the feel is organic and the bass nice and high adding a great thickness to the overall sound. Dues also have to be paid where necessary as it sounds as though the band stole Emperor's keyboard from 'In the Nightside Eclipse', using it sparingly at just the right times to invigorate the atmosphere that one notch further. If you want astral death metal with a minute dose of Scandinavian black metal then look no further. You're probably not looking for that though, so fuck off.

Nemesis' Mark Millar and Steve McNiven

Not to be confused with Pat Mills' creation in 2000ad, Mark Millar's Nemesis is a super villain who has an endless budget with which to carry out heinous crimes on humanity. Content on watching the world burn, Nemesis creates act after act of unwavering nihilistic terrorism upon the cities whose police chiefs he intends to break, caring not how many innocents he slaughters (twenty thousand at the Pentagon) or, in one scene (after blowing up the prison in which he was imprisoned), how many dangerous criminals he frees onto the streets of Washington. Cops die everywhere, a womb is triggered to collapse if the abortion of inbred triplets is carried out and a sense of impending doom coats every page. Steve McNiven's visceral art work is excellent throughout, the tale climaxing in total death and destruction via Mark Millar's uncompromising story telling. Dave Philips of IGN (whatever the fuck that is) stated the comic to be "somewhat entertaining" and "not the least bit clever, witty, tasteful, sophisticated or original". What more of a recommendation do you need? Support death. Support Nemesis.

YOU ARE DEAD MAN.
YOU ARE FINISHED.



Column of Heaven/ Radioactive Vomit split (Feast of Tentacles)

I bought this for the Radioactive Puker side so sorry, Column of Heaven, I can't be bothered to write about you... My apologies.

The 'Witch Blood' e.p. made me want more from Canadian devastators Radioactive Vomit and their track on this here split has yet to let me down after numerous listens. Carrying on the blackened war crust of the aforementioned e.p., this needs to be heard by anyone fucking weakened by the spazz hole trash aimed at the mongol market of moronic meatheads (see what I did there, cunts?) too dumb to fucking question what is peddled to them by pathetic mainstream metal rags. Dense as fuck, total chaos drawn out to sound like some kind of prog savagery: the ante has been upped and listening to this is the poison in my veins encouraging me to refuse/ resist and whip my dick out whenever is deemed necessary. As ever, hail the Canadian hordes as they know no bounds in their sonic genius.



Machine Code vs Nanotek 'Venus/ Nanomachine' (Subviolenz)

'Venus' is a typically anxious sounding drum and bass track but, despite being darn enjoyable, ain't why I shelled out my bucks a couple of years back...

'Nanomachine' is a combination of Nanotek alongside Machine Code; one half of whom is Berlin's finest, the mighty Current Value, who has made some of the most confrontational drum and bass I've had the pleasure to hear. This endeavour is one of the most nauseatingly heavy and twisted pieces of electronic music I've heard and can only really be described as the soundtrack to a cut scene from Bladerunner where Han fucking Solo shoots up smack in a whorehouse and a Hellhammer tribute band play in the background on broken keytaras with a sledgehammer for drums. Half time d&b that works all the better for the slower pace; this is cult. Yes, you fucking dullards, this is the shit and you read it here first.

Nekrofilth 'Devil's Breath' (Hell's Headbangers)

It's great when you are a cynical, weathered old cunt and are made aware (Cheerz, Aidan!) of a band that truly catches your attention in a day and age of tedious musical output. To my ears Nekrofilth are practically 100% perfect. The killer combination of Slaughter, Repulsion, Slayer, S.O.D. and other shit I'm too dumb to know about makes this band one of the most enjoyable acts currently putting in work right now. This album maintains the antisocial attitude/ killer riffing combination of previous releases and decimates your ears with yet more addictive as fuck hooks and pure vitriol. Rarely does a band speak to me like Nekrofilth does and with tracks as satisfying as 'Wormskull' and 'Junkie Cunt', I will be supporting these fuckers until I die. Worship depravity and buy this junk, fuck face!

Tjolgtjar 'I am a Wolf' (Winter Solace Productions)

Simply put, this tape is a fucking much needed kick in the balls of dullsville, pedestrian black metal the world over. If I enjoyed writing reviews then I'd utilise much time and space waxing lyrical over this, the epitome of what bm should be: truly individual and forged in the fires of fucking hell. Like an insane hybrid of classic American rock (I'm talking The Nuge, Creedence Clearwater Revival, Black Oak Arkansas, etc) and pure holocaustal black metal, this fantastically deranged release should shake up your ears and get you thinking different as you immerse yourself in the addictive groove transmitted. I have thoroughly enjoyed the sounds of this tape on repeated listens and wish to be up in the hills at Charlie's place plotting the downfall of humanity over a few rum and cokes and bong hits to really get the feel of this outlaw soundtrack coursing through my veins. I see much has been released by Tjolgtjar and need to get funds together to deepen my understanding and enjoyment of this lone wolf. Support this release and take one step closer to THE VOID...

Würm's Tongue 'Fungi From Yuggoth'/ Frau Waurhts 'For Celestial Glory'/ Mastrobating Jehovah 'Hullet I Loven' (Silver Key Records)

Würm's Tongue is total fucking berzyker thrashy death metal that fucking catches my attention due to its looseness/ tightness paradox, great riffing and insane vox. A seriously live sounding recording from start to finish (bass high up in the mix = thumbs up) that works well in its berserk rage. This is a refreshing drop of classic sounding death metal, avoiding the modern obsession with much down tuned gitters, reverb and occult themes of which my increasingly despondent ears can stand no more.

Frau Waurhts reminds me slightly of the kind of stick-in-yer-fucking-head riffs Black Witchery write combined with the density and atmosphere of Demonyc's classic 'Joined...', resulting in a well crafted piece of blackened death metal. Seven tracks in total create a dark ambience made even more enjoyable by the sick fucking riffs and hideous vox. Drum machines make up the percussion which is a non-starter for some folk, but as I just want to reach the stars and will take up any such method with which to utilise in doing so, this is not a problem pour moi and just adds to the entrancing effect of this cult. Kudos to the tape's layout and artwork too. Enjoyable shit, cunt face.

Mastrobating Jehovah is Black Mastrobation and Black Jehovah in combination, creating some of the most hideous blackened filth metal head gongoloids would have a hard time accepting is part of the genre they base their entire lives around. Distorted, lo-fi, fucked up, genius and perverted as fuck are all that needs to be said. Anyone with a clue already knows the deal and anyone who doesn't needs to wise up and get to know. Mastrobating in black filth I exist, wanting more and more of this chaos until my rectum prolapses uncontrollably. Suh-fucking-port.

Black Kiss XXXmas in July Special (Image Comics)

Howard Chaykin's transgressive horror noir comic book (you dig?) is a genuinely fucked up masterpiece of depravity that typifies the joys of 80s subversive culture.

First brought to my attention having read an interview with one of the greatest creative minds of our time, namely Glenn Danzig in Rue Morgue magazine, Chaykin's superbly illustrated sleaze and death crime thriller resplendent with vampire females/ transsexuals remains one of the best things I have ever read. The sequel (Black Kiss 2, banned in the UK. Ha ha!) dropped the complex story telling in favour of more perversion of every kind, endless transexual lovers for the books' femme fatale, Beverly Grove aka Blanche De Wolfe/ Ilona Fontaine/ Eunice MacAvoy and total fucking death.

Summer of 2014 saw the release of this here XXXmas special telling the story of the succubus' revenge on those who raped her as a child in 1900s America, including her own father, with her transexual girlfriend in tow. People are murdered, raped, crucified and set on fire, exposed for child molestation and all told with Chaykin's sardonic humor and excellent artistry. If you enjoy close to the knuckle, well written story telling then purchase every volume of this masterpiece of perversion and insanity!

DIE! DIE! DIE!



...the story of her journey into perversion.

CAROLINE PIERCE

is a long serving member of America's adult entertainment industry who has worked with some of the great directors of our time. Combine this fact with her world destroying posterior and potent feminine charms and it became obvious, after shooting Ms Pierce for this issue, that her perspective on all things pornographic should be shared with the world. So without further ado, get yer hands away from your genitals and educate and enlighten your knowledge of this fine woman and the American adult film industry's glory years with this here interview.

1. Death dealing howls and grunts to you, Ms Pierce, for your participation in this fine publication.

Howls and grunts of greetings to you and your readers!

2. This here interview will focus to a greater extent on your time in the porn industry, however I'm aware you've participated less over the years, so what have you been up to recently to further spread the legend that is Caroline Pierce and ensure that all of mankind is aware of your incredible posterior?

I understand that a great deal of my fan base is specifically because my mainstream porn work in the US, which sadly I've not been hired for as much lately. So, that fan base is left wanting more where there isn't any more to be found. Eh, business is a bitch isn't it? It isn't that I don't want to be participating in mainstream porn, but damn, the business has changed since the 90s/early 2000s. I'm actually still very active in the adult industry, and I shoot fairly regularly. Blessedly, the fetish video industry still loves me. As a fetishist myself, I really enjoy doing those shoots. My on-camera fetish resume runs the gamut of genres. Chances are, if it's a fetish, I've shot it.

3. So how did you end up in porn? What was it that attracted you to something notorious for chewing up and spitting out its performers at an alarming rate? Having now involved yourself in it for the last seventeen years, what do you put down to your personal longevity in porn and as a fetish model?

"Chewing up and spitting out its performers"... Ha! I think that's a given for any branch of the entertainment industry whether it be acting, dancing, modeling, music, etc. You discover the harshness of the business after you're in it, but don't consider it before or while you're getting into it. Or that's how it was for me. My "porn origin story" is fairly common: I started out as a stripper. A lot of the various genres of the adult entertainment industry overlap, so while I was dancing I met people from other aspects of "the biz" and was around it for years before taking baby-steps to get further involved in it. I shot for adult magazines, dated a porn star, was around on set, and

contemplated being in porn for a while before I actually performed on camera. I think my longevity has to do with staying away from shoots that don't sound fun or seem interesting to me. I don't accept shoot bookings simply because someone is offering me a paycheck, I have to want to do what I'd be doing in the shoot, otherwise I'm not going to take the job. If I'm having fun, and working with cool people, I don't get burnt out.

4. The industry is notorious for attracting unbalanced and bizarre individuals. What, other than everyone being on time and doing their job consummately and professionally, has been the most singly peculiar dealing you've had in the industry with such types? Names will be changed to protect the less than innocent...

Entertainment in general draws people like that. People seeking fame, accolades, attention, ego stroking, validation from an audience, to be put on a pedestal, etc. I experienced typical things like delusions of grandeur and self importance. But, hmmmm, I suppose one of the more interesting personalities I encountered was Paul Little aka Max Hardcore (pretty sure he needs no introduction, right? Haha) I didn't shoot for him, but I stayed at his rented villa on the Cote D' Azure in Nice, France during the Cannes Film Festival in '99. You don't have to change Max's name though, 'pretty sure he doesn't care. I don't have anything bad to say about him (I don't know him now, but ran into him at ANV a few months ago) but it was interesting to see him on and off screen, be in persona and out of persona and where it overlapped.

5. Every so often a television documentary will be made or a magazine article about porn will be written and in it a would-be female performer will be quoted as saying she's getting into porn as an initial step into either tv or film. Are these people totally fucking delusional?

KILL THE DEVIENT!



"...THE HORROR!"

Yeah, in my opinion they're delusional. Adult entertainers might be used as a tawdry gimmick for mainstream projects, but most mainstream people don't want to have their name "sullied" by being involved with porn people, either because of their own perception or their fear of how they'll be perceived by their peers. There are a myriad of reasons behind it, but Hollywood doesn't have much love for the "other" Hollywood. Indy projects, B-movie, low-budget/no-budget people are more open to us "alternative entertainment" folks. Fetish models and Playboy/Penthouse types don't seem to be as badly as stigmatized as hardcore porn performers.

6. You worked with the extremely talented late John Leslie for Fresh Meat 7. What was your experience of working with John like? He was a true iconoclast and clearly had a personal vision to his creations, seemingly let scenes roll out at a natural pace with minimal input..

Ah, I adored John Leslie. He was a helluva guy. He was very easy-going to be around, and really seemed to enjoy creating porn; a rare breed that could pull off being a pervert and a gentleman at the same time. I remember when he was editing Fresh Meat 7 (I also did The Voyeur 14 for him) he called me when he was editing to say how great the footage was, but it wasn't at all sleazy and gross when he said it, it was a genuine compliment about the footage.

7. Human sexual behaviour is something purely animal in instinct and intent. How does this natural behaviour translate as a performer in a scene being created for the sake of entertainment? Which directors have allowed you to express and experience that carnal spirit within as naturally as possible and whom have you particularly enjoyed working for?

The desire to fuck to get off and the goal of shooting a scene and making marketable content have to overlap. Pro porn talent know how to have a good time AND get the scene shot. Depending on who your shooting for though, one goal might take precedence over the other. Shooting a scene is about getting good footage, but one director might want to focus on the reality of the sex and another might want to see all the crazy positions. Good talent knows to "open up for the camera" for a clear view of the action and they know to change positions to show off angles, etc. I wish I could name names as to who it was that I've shot for that "just let us fuck" but I honestly can't remember. That does make for a great shot day though, when the director trusts us to do our job and to do a great scene with little-to-no interruptions.

8. Coming from the 90's, you are no doubt aware of the shift in dynamic from boundary pushing pornography that showed more extreme sexual content, ala Bruce Seven, to the industry's now wholesale embracement of kink and fetish. How do you perceive this change over the last fifteen years or so? Why do you feel it happened and has it been a positive thing for the industry and its performers? Is this just a side effect of the modern day where every aspect of every thing is exploited and manipulated in order to make as much money as is possible?

That last sentence: YES. In the 90s performers had specialties. Like some could deep throat, some were size queens and worked with the giant sized big cocks, some did anal, some did rougher scenes, some did DPs, etc etc. It wasn't expected that every new girl did EVERYTHING on camera, so you had a better idea that whatever you were watching a girl do on film she genuinely enjoyed doing. If something is successful, then others catch on and mimic/emulate and next thing you know you have a trend. And then you get market saturation. At first, the rougher kinkier stuff was a different flavor compared to the standard porn fare. But the rougher extreme stuff has become so prevalent in porn these days that it's become the standard, no longer a specialty anymore. It seems that good old fashioned passionate sex videos that don't focus on warp speed jackhammer fucking are the rarity, and are now the "different flavor." The kinky, rough, fetishy content seems like it'd give a producer a wider range of things to shoot outside of the basic boy-girl sex. But it's almost gotten too same-y with it's extreme gimmicks that it's narrowed its focus back down and can be just as blasé as the vanilla sex they were trying to deviate from to begin with. But, really, cookie-cutter, assembly line, quota filling of anything can get boring. I don't really know if it's positive or not for the performers (Well, Sheena Shaw has shown the world her prolapsed rectum due to this trend... - Mr Sid). For the industry, embracing variety is always a good thing, but the industry needs to remember to not lose sight of porn genres that get overshadowed by the current trend, in my opinion.

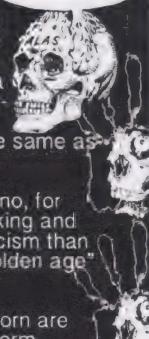
9. Speaking of which, you participated in Kahn Tusion's 'Rough Sex 2'. The series received negative press due to Regan Starr's complaints and also the fact that it helped further introduce to mainstream pornography the theme of the explicitly submissive female. What was Kahn like to work for? Was he the misogynistic piece of shit that he was marked as or a misunderstood creator of bdsm themed porn?

I would say that Khan was a misunderstood creator of BDSM porn, but without thinking of it as such. That was new territory for a mainstream porn company to be doing then. From the beginning I opined that Rough Sex was marketed incorrectly as a regular porn film and should have been marketed as a BDSM movie in order to find an appreciative audience. BUT it also should have been shot like a BDSM porn, and had BDSM inclined performers as well. I think that was a major fault too. I was hired for that

HALF ANIMAL... ALL WOMAN

movie specifically because I'm a BDSM girl. We talked about it over the phone. I knew what I was getting into. In my scene with Mr. Marcus, Felicity and Elizabeth X, I was hired to take the physical abuse, Felicity was hired for the anal, and Elizabeth was there to be eye candy. No one else in that scene was a BDSM player, so it was all very strange to them. Mr. Marcus had a hard time with that scene; it's entirely outside his nature to beat a woman. The scene had to be stopped half way through because the beating I was receiving during filming triggered one of the gals into a breakdown, it was awful. We took a break, and calmed her down and got it through to her that consensual BDSM play isn't the same as abuse, and then finished filming.

YEAH, WELL,
LEMMIE TELL YA,
BEING A DIRTY OLD MAN
IS WHERE IT'S AT.



10. In the 80's and 90's some directors (Andrew Blake, Michael Ninn and John Stagliano, for example) were active in creating pornographic films that were less about constant fucking and more about creating obscure dream like cinematic features resplendent with more eroticism than the endless sodomy and face fucking found in gonzo porn. What do you make of this "golden age" of porn making? Is it missed by performers or directors do you feel?

It is very much missed by a lot of people in the biz. On one had, gonzo and plot less porn are easier to shoot, but on the other hand it can be satisfying to treat porn like an art form.

11. Speaking of such features, you participated in John Stagliano's epic 'Fashionistas' and its sequel. What was it like working with Mr Stagliano on such a film? I understand you also got to hang out with Rocco Siffredi. This man comes across as a cunt struck total maniac in his flicks! What is this deranged lothario like off screen?

John had wanted to make that movie for years before he actually got it all to come together. I remember him telling me the idea about it, that he wanted to make a big budget beautiful porn that was based on fetish and kink, so I'd call him every few months to ask if he was doing it yet. Then he finally was doing it, and he called me to audition. Considering how huge the production of The

Fashionistas was, I think he pulled it off and held kept things together extraordinarily well. I've known John since before I was in porn. Probably since 1995 really, after I started working that strip club that was owned by Raymond Pistol (who owns Arrow Video) He's a great guy, and we're still friends (not hang out and have coffee friends, but "hey we should hang out and have coffee" friends, but then we never do).

Yes, I did get to hang with Rocco. He seemed like a lot of the other guys that were with Evil Angel around that time (Stagliano, John Leslie) meaning that he was intelligent, sexy, funny and good natured and well as being a perv. I remember shooting a limousine scene with him and Manuel and he was asking about my bloodletting scars and he was intrigued. "So, if I were to hold a sharp knife to you and cut you slightly, this would be good?".... as my brain turned to mush screaming, "OH HELL YEAH".

12. If you would be so kind, please tell the good readers the story of your encounter with Max Hardcore in France as I feel this is a tale that will warm the cockles of any cynical misanthrope who has given up on life...

As I mentioned earlier, I met Max in France. I went to the Hot D' Ore awards, held during a Cannes Film Festival, in Nice France. I'd had a layover in LA before getting to France, so I rented a car and visited some friends...and left my credit card there. I get to Nice and my name is on a reader board at the airport, I had a waiting message. I was supposed to room with Herschel Savage, and our planes were getting in around the same time, but he missed his flight. So, no credit card to check into the hotel with and no roommate, I took a taxi to the hotel where the event

was. I realized that, while I knew I had friends there, I didn't know their legal names to get messages to them in their rooms. Then I saw Max in the lobby. So I went up to him (I was in a full on panic now) saying "You don't know me but I know you" and explained the whole situation. So, he took me in. I ended up staying at his rented Cote D' Azure villa for free, and played maid. I did dishes, laundry, helped wrangle the female talent, styled the girls' hair, made coffee and tea, and tea, and gave Max a bath. And I paid nothing for it, so my disaster ended up saving me money. He's a character alright, on screen and off, but they weren't the same character. Max on screen is a condensed magnified persona, where as a regular person, he's very no-nonsense and alpha but easier going. When I saw him at AVN this last year, he was rip roaring drunk, and a different Max than the one I was around in '99.

FILTH
AND PUTRIFY!
YEE HEE
HEEE!

13. This interview is now my personal opportunity to find out about a couple of girls you've enjoyed the company of. So tell me: a) What was it like working with Brianna Love? Having two such amazing butts in the same room at one time must have been quite a mind blowing scenario...

Brianna was a delight to work with. Funny, professional, easy going. We were booked in that scene together specifically because Bobby Manilla wanted to see our butts together. I wish she had sat on my face. Or, I wish I could've buried my face in her ass

DEPRAVED · DECADENT · DAMNED

(to my heart's content, never mind the damned shoot and getting angles and a getting the scene shot or whatever) And she told us that she always squirts and makes a huge mess when she masturbates and I remember wishing very much to see her do that (preferably on my face.)

b) Aidan Starr's tits are real, yes? How can this be possible?

Oh yum Aidan Starr. Yes. Yes indeed, those tits are REAL. And they have been in my face (yay me!) She is a delicious human being, a really badass woman that I'm lucky to call my friend. Also, she a damned good fuck with a strap-on, even when that strap-on is tentacle (because of course Aidan has a tentacle strap-on).

14. You've moved further from standard pornography to more fetish based work over the years. I'm assuming this was dictated more by personal tastes than "market forces". What particular fetishes have you enjoyed over the years (and why?) and which have you encountered that are so obscure they've made you somewhat bemused by their very existence?

My reply to that first part will always be "I shoot what I get hired for." I've not moved away from standard porn, but I'm not getting hired for it. Lots of reason why: schedules don't sync up for shoots, offered rates are too low for me to accept the booking, requested scene type is not a genre I shoot, I'm not always currently tested to accept a next-day job, I don't know who to call or e-mail anymore to ask about upcoming shoots, producers forget I'm still active, I don't live in Los Angeles so 'out of sight=out of mind'.

I enjoy most fetishes since exploring sexuality and what makes people tick is a part of what makes me tick. I call myself a fetish fetishist. I've been into feet and playing with rope since I was a school kid, so those are always a fun shoot theme. I really enjoy playing dress up in various types of fetish wear like tightlaced corset, sky high heel, vintage lingerie, latex, etc. I love role playing, so getting to be a superheroine or villain or damsels or mad scientist is fun! As for obscurity, well, I think I'm so involved in fetish as a profession, and making peoples' fantasies a reality on video, that almost nothing seems too far out to me. It's not the existance of them that is preplexing (we can't control what imprints on us and how it makes us feel!), it's the awkwardness that these people must have to deal with in trying to satisfy their fetish. I shoot inflation/expansion fetish for a local producer fairly frequently. It seems that a LOT of people were deeply affected by Violet Bauregaard from Willy Wonka and fantasize about people (or themselves) turning into a blueberry. That's one genre that I never would have thought of on my own to be a fetish. Internet rule #34 says "If you can think of it, there's a porn for it" or something like that. And I tend to think that's true :)

15. You enjoy bloodletting and have appeared in scenes/ activities calling for your absolute submission. What is it that particularly enjoy about such activities? Is engaging in such acts a means of transcending the boundaries of reality and engaging in an alternative mental state? Is participation in such events a positive thing, even cathartic, for anyone wishing to move beyond the realities forced on us by the modern world?

The thing about doing hardcore BDSM professional shoots, or playing at home as well, is that the bottom/submissive/slave can always say NO. But particularly in a shoot, the producers will push your limits but only if you're willing to let them. It's an illusion of absolute submission, more of a controlled loss of control, if you get what I mean. People often say that being on the receiving end of whatever is being administered in a BDSM scenario is transcendent. And it can be very cathartic. Along the lines of your mention of "anyone wishing to move beyond the realities forced on us by the modern world"; when I started being active in the local BDSM scene when I was 18, one of the first scenes I participated in (in BDSM that's what you call a session of play, a "scene") was a high power executive that had to be the In-Charge Big Boss all day at work being so at the party I was at he submitted to his wife and 4 other gals and we really worked him over. To him, it was therapeutic to give himself over and not be in charge.

16. Caroline, it has been a pleasure to have you featured in this issue and I could utilise many more words discussing your time in Japan as well as your participation in the gaming world, pour example, however the curtain is closing on us and I have to go have my cock and balls tied and my face sat on by the witch queen... What words of wisdom do you have to pass onto the readers?

Oh hey, enjoy the CBT and face sitting!
Words of wisdom? Hmm. Use your brain and THINK,
and while you're at it,

keep an open mind.

I'LL
OBEY
YOUR
EVERY
WORD.
JUST BE
GENTLE

I WON'T
TRY TO
ESCAPE.

ENTERTAINMENT IS CAPTIVE
SUBSERVIENT SOURCE
TO A WORLD OF DREAMS
POTENTIAL DENIED BY SOCIAL CONTROL

EXISTING IN ETERNAL SLUMBER
SLAVES, NOW AND FOREVER



aidan cook

EYES CRAWLING WITH MADNESS

It is with great pleasure that I publish an interview with one of metal's true mavericks, Sabazios Diabolus; an individual who has created some of the most intense, life affirming music that I've ever had the pleasure of cranking out of my speakers when setting course to the stars.

Sabazios reinforces my belief that for some, metal is more than misplaced rebellion and means with which to while away the hours engaged in mind numbing hedonism but stands as a soundtrack to a more conscious existence for those striving to fulfil their potential and deny the trappings and mental slavery of a world gone mad.

So join me, brothers and sisters, as I raise a glass of rum whilst the roar of life fills our ears and veins and we bear witness to the unbridled fury and glory of

DEATH!



Interview 2014

1. Greetings, Sabazios, and welcome to Slaves. Before I bother you about your glorious past, please inform

the social darwinists, outcasts and Satanic freaks that might be looking for some deeper meaning in these pages as to just what you've been up to since the demise of one of the most distinctive musical offerings the metal world has ever seen, namely

Lust...

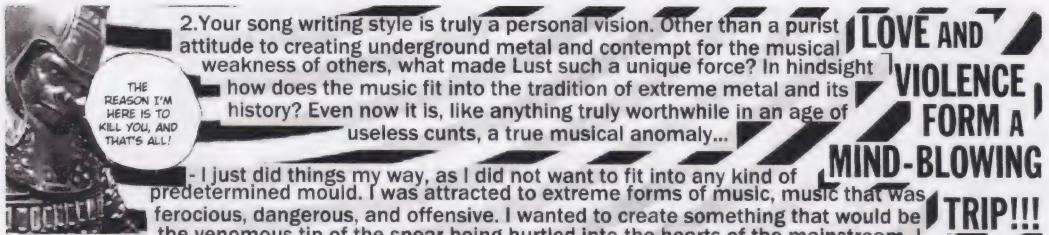
I have kept a relatively low profile in the metal underground community over the years for numerous reasons. Firstly the suicide of Mad Max impacted me very deeply, and secondly I was becoming uninterested in the growingly mediocre scene. The increasing popularity of extreme metal birthed a deluge of watered down, and uninspired acts.

EYES
WITHOUT LIFE
UNDERNEATH
FILES OF CARCASSES
THESE ARE PLEASING
WORDS TO ME

that, and continue this process ad nauseam; what you are left with is a degenerated and weak rendition that hardly resembles the original. To me that is what the spirit and ferocity of modern bands seems like. I found the scene growingly uninteresting so I abandoned much of my letter writing and tape trading activities.

Left over from the old LUST days was my Deathcult recording studio. After the demise of the legendary compound the equipment was transient for a few years until I purchased a property a decade ago and built a small home recording studio. Over the years I recorded a few bands and played in a few. Much of my musical activity slowed to a near crawl with the birth of my son five years ago as I focused more of my energies towards parenting and mentoring. This did not impede my song writing as I wrote an album worth of material that I am currently teaching my new band.

Imagine an old photocopy machine copying an image and taking the copied image and making a copy from



2. Your song writing style is truly a personal vision. Other than a purist attitude to creating underground metal and contempt for the musical weakness of others, what made Lust such a unique force? In hindsight how does the music fit into the tradition of extreme metal and its history? Even now it is, like anything truly worthwhile in an age of useless cunts, a true musical anomaly...

LOVE AND VIOLENCE FORM A MIND-BLOWING TRIP!!!

- I just did things my way, as I did not want to fit into any kind of predetermined mould. I was attracted to extreme forms of music, music that was ferocious, dangerous, and offensive. I wanted to create something that would be the venomous tip of the spear being hurtled into the hearts of the mainstream. I wanted to shock, but also provoke thought and inspire. I wanted to be something more than another insipid and mundane band in a sea of trendy followers. In short I wanted the music to be for the philosopher cave man. Definitely for sure, despite the chaotic nature of LUST, there are many traditional elements permeated in the music. I had a myriad of musical influences to draw from upon which helped me paint with a much larger brush of creativity, but there was always a strong sense of traditional death metal buried deep beneath the tumultuous cacophony of insanity. Looking back it was very difficult championing such violent and philosophically extreme music since peoples' ears were not trained to hear such things. Since those days there have been some bands that brought similar ideas and visions to the surface hence a modern appreciation of what I did in those days. I have received accolades saying I was ahead of my time, but honestly any artist worth their salt is somehow ahead of their time. One can say it is the tragic fate of an artist to be not understood during their time. I saw it as frustrating, I felt like the hermit Zarathustra being mocked by the commoners for my vision (Ha! Yes indeed! A valid comparison! - Mr Sid).

3. Although the band started as a three piece your easily discernable writing style makes the music clearly of your own creation. Were other band members part of the song writing process or was Lust always a singular vision? Did other participants hinder your manifestations in any form or indeed add to them? How did creating the band as a solo project help you realise music pure of intention and expression?

- In the very beginning it was somewhat collaborative, I wrote the riffs and lyrics, the drummer Sven (Inferno) wrote the drum parts and the bass player Pete (Genocide Lord) came up with the name of the band and concepts for the logos which I later drew. As well [as this] the bass player came up with some of the artwork and layout for the demo and gig flyers. Unfortunately there came a period that the drummer and myself could not put our egos to the side and began to find collaborating very difficult, this led to our parting of ways. It briefly ended our friendship for a bit of time. Fortunately time healed wounds and our friendship was reinstated. Since LUST days, Sven has played in various bands across Canada in multiple cities. With the departure of a full time drummer the bass player eventually lost interest in playing in the band. We kept a very close friendship for many years. But alas, I have eventually lost contact with the other founding members of LUST; personal life paths have cleaved a giant chasm between us. I did however after becoming a solo musical entity find that it was easier for myself to write and record music. The biggest restraint of playing in a band was other members schedules: on my own, my itinerary was wide open. Of course there were no other egos to compete with or to satisfy leaving the vision to be wholly my own.

4. Old interviews state that pain and misery were hugely instrumental in playing a part in Lust's existence. In contrast, however, the music communicates feelings of triumph, channelling the Faustian spirit and ascending to the stars. Was this a conscious decision to create this sense of victory or simply how it came to be? Or are you in fact thinking, "What's this misguided twat going on about?" Would you agree that listening to Lust can be a fairly psychedelic and disorientating experience? Was this the intended effect or pure happenstance?

- There was a marriage of polarising emotions present, it was a very powerful dichotomy indeed. The triumphant and ambitious feelings were that of conquering the things that made me miserable. The strength of rising above the pain and suffering manifested itself in the music, a violent attack on anything that impeded my happiness. Of course the music was meant to have psychedelic elements, as it was part of the mind expanding experience for the philosopher cave man. The abyss staring back into the third eye of our Faustian souls, guiding us towards the path of the Overman into infinity.



5. Lust communicates an untamed spirit free from the restrictions and tedium of the modern age; a wild beast roaming where it deems necessary to feast on the flesh of the weak and the bleeding cunt of the nubile succubus. How the fuck would you now describe this creation to the uninitiated? Was it a conscious decision to produce something so chaotic and liberated from the restrictions that make so much

Demons. Hookers. Ritual killings.

music so fucking bland?

- To me it was just black metal the way it was supposed to be played, raw and dangerous. I took influences from dark and powerful elements of other genres, but in the end I just wanted to create something formidable. I wanted it to be the furthest thing away from being safe and palatable. It needed to be shocking to the senses, disgusting and horrific.

6. From what I comprehend, Lust was never accepted or recognised by a wide listener group. This can be viewed as both positive and negative. I assume there was no concern for the "scene" or its lacklustre inhabitants thirsting for that which has been created time and time again to lesser effect?

- At the time I wanted to be violently hated, as I hated the scene around me. I saw the death metal scene becoming safe and weak, as I embraced the polar opposite of that. As I observed certain elements that became common place in the scene that disgusted me, I wanted to do things that were the antithesis in violent protest.

7. Following on from the previous question, do you find yourself naturally drawn to that which is unconventional? Modern man's acceptance of conventions has led to imagination and creativity being stunted. Do you feel your own free spirit and refusal to accept the mundane helped steer you in the direction that saw the creation of Lust?

I have always enjoyed taking the path least followed. Perhaps I have a more adventurous spirit craving something more exciting.

8. The term black metal communicated at one time a diversification in sound and a pure identity of its creators (I'm thinking Bathory, Hellhammer/ Celtic Frost, Mercyful Fate and Von here). How influential was this attitude in the creation of Lust? Has this flame continued burning into the twenty first century within the genre or are mediocrity and tedium now generally accepted as the norm? Do you even fucking care any more?

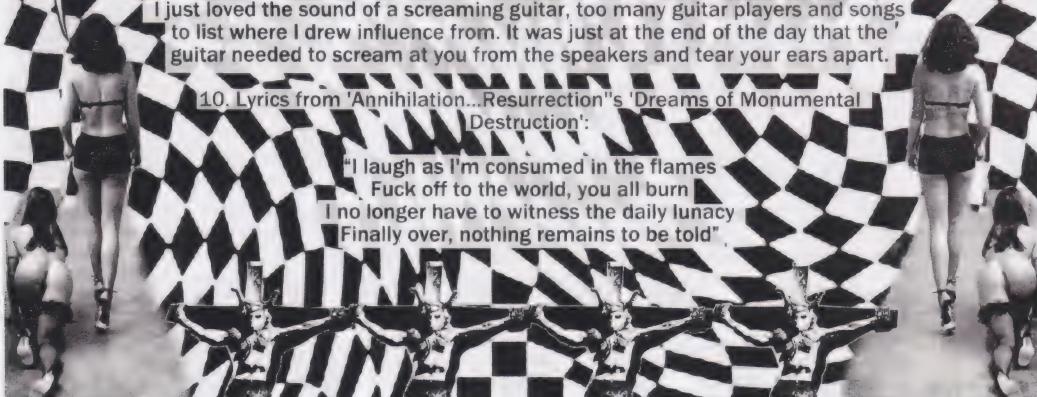
- All of those bands mentioned formed a huge influence on my personality and writing style along with many others, yes for the reason that they were all individually unique and exciting to listen to. Unfortunately, too many people copied those bands sounds and not spirits therefore diluting the scene with mediocrity. There are few modern metal bands that interest me these days, but once in a while a pearl in the shit is revealed to me. I have spent the past few years exploring other genres of music in search of exciting sounds and ideas. A personal journey that has taken me away from the confines of the metal community. As my personal experience grows, so does the need to find other sounds to communicate what I feel inside.

9. Something that black metal rarely uses are guitar solos; however you utilised them in a fashion that subverted their standard form and placed them more in the realms of progressive rock, where guitar leads are seen less as a means to compliment the natural progression of a rock song and more of a catalyst to transcend the mundane and project the listener into space. Why utilise the instrument in such a fashion? Was this a conscious decision on your behalf or just how things worked out?

I just loved the sound of a screaming guitar, too many guitar players and songs to list where I drew influence from. It was just at the end of the day that the guitar needed to scream at you from the speakers and tear your ears apart.

10. Lyrics from 'Annihilation...Resurrection's 'Dreams of Monumental Destruction':

"I laugh as I'm consumed in the flames
Fuck off to the world, you all burn
I no longer have to witness the daily lunacy
Finally over, nothing remains to be told"



ORGY OF LUST

Although lyrics that were written over a decade ago, the "daily lunacy" of a suicidal society blinded by greed and arrogance spreads like wildfire in the modern age. Now that you are a parent (as I am myself), do you find yourself mellowed and less concerned with such matters or are you now, with cub to protect, more alert to this insanity and concerned that your son isn't indoctrinated into the ignorance of the modern age?

- I do find myself now more consumed by the day to day as a parent but on the same token I find more excitement now having a child to mentor. It is exhilarating seeing the world through innocent eyes, it has awakened a new sense of inspiration in me and chiselled away the hard jaded exterior I had for so many years. There is still many things that I want to tear down, trample and burn, scatter the ashes into oblivion but I will not expound here.

11. The lyrical theme of 'Annihilation...Resurrection' is one of a journey from despair, and consequently death, into a glorious rebirth; the follow up, 'Genesis of a Satanic Race', continuing to some extent the concept of an awakening of the true elite.

Lyrics from 'Annihilation...Resurrection's 'Retrospect of Defeat':

"Reflecting what was lost
I regain sight of hope
Conquering my failures
Obsessed with victory
I found new joy"

In the interview from 666 no. 2 you state, "Satisfaction for mediocre accomplishments is the death of the Luciferian/ Faustian soul." Is this a philosophy you still hold dear in your time on this planet? How important is this ideal of personal triumph and progression as an individual?

- Indeed, this is something that I still feel. I still set lofty goals for myself, perhaps now in different directions than in the past but always looking forward and climbing upward. There has been many times that life has mercilessly beat me down but I continue to blaze the path of the conqueror. Much of what I do now is laying down the foundations for my son to set upon his own triumphant path. A lot of nurturing and educating to give him the necessary tools to battle the odds that life will deal upon him.

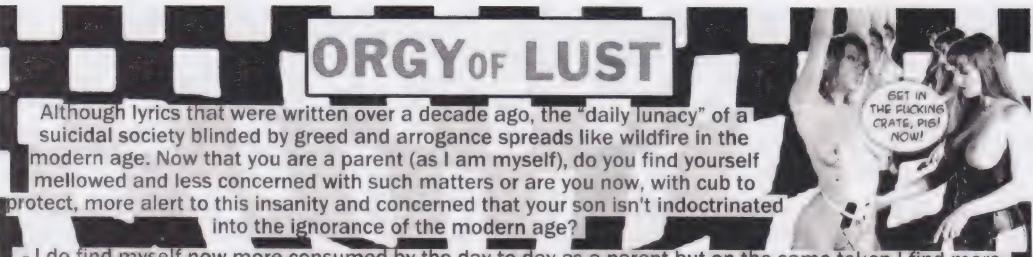
12. Staying on the theme of religious absurdities, from the same interview in 666 you state "I think that religious indoctrination has a large part to do with the construction of phobias and taboos regarding human sexuality...thus being regarded as perversions." Sexual behaviour and sexuality is still treated/ viewed in a crass and childish manner by the majority. How do you feel the infantile view of this most natural of acts has affected us as a race? Surely had we been raised to recognise this as simply one of many facets of what makes us alive we would treat the subject in a more mature manner and understand what makes us tick without shame or denial? The term perversion could be simply another word for taste of preference, yes?

- Sexuality is just one of many things that people fall into comfortable safe niche dictated by religion. Sex in itself is a form of expression between individuals thusly becoming an art form that can be explored in a very creative way. What some see as perverse, others will see as exhilarating; eroticism is a very broad brush to paint with.

13. Speaking of that which makes us alive and ignites our spirit, you have been involved in many musical projects in your time as part of the metal underground. In what way has music dictated your existence and influenced you as an individual? Where would you be without it? How have your own musical tastes changed over the course of your life thus far and what non-metal recommendations would you make towards those seeking a similar spirit ignited by the might and fury of Lust?

- Music has opened my mind to how I perceive so much: it has been a very effective tool communicating my thoughts and feelings with others. I would be dead without music, if not physically at least on a spiritual level. My musical tastes have developed over the years with personal experience and the never ending quest to find new and exciting sounds and ideas. I do not recommend anything. Explore for yourselves. Find what excites you.

14. Do you feel Lust has received more attention and recognition for its output when dead than alive? More often than not people aren't ready for that which is truly revolutionary



[REDACTED]

DEATH BY CANNIBAL

and mind expanding: was the output ahead of its time?



- Anything new or ground breaking to some degree is always ahead of its time. LUST was not very well received because it pushed so many boundaries that many people were not ready to grasp. The project has received more appreciation posthumously since its demise but such is life.

15. Now that the band resides as part of the history of underground metal, how would you like Lust to be remembered in the years to come?

- Unbridled, uncompromising, unsafe... the antithesis to mediocrity. The embodiment of the dangerous ethos of real death metal.

Oh, Paddy,
Why did you
teach me to
be so damn
obedient?

16. Sabazios, it has been a fucking pleasure to have you featured in these pages and thanks for taking the time to reflect on one of the true heretical musical creations of the modern age. What final words do you have for those counting down the days 'til death?

This interview is a violent fuck off to all the faggots and wimps
who poisoned my scene,
your pain has always been and always will
be my lust!



YES IT'S BACK, COCK KNOCKERS, THE DEFINITIVE LIST THAT YOU SHOULD FOLLOW IF YOU DON'T WANT TO MAKE AN UTER CLINT OF YOURSELF THE NEXT TIME YOU'RE HANGING AND BANGING WITH YOUR BROS.

FAILURE TO COMPLY WITH EVERY POINT ON THIS LIST IS TO ADMIT YOU'RE A TRAITOR TO THE BROTHERHOOD OF METAL AND SHOULD NEVER HAVE HELD A COPY OF 'BEYOND THE GATES' IN YOUR GREASY MITTS AT ANY POINT IN YOUR MISERABLE FUCKING LIVES...

FOOL

Bullet belts
Back patches
Metal chicks
Metal festivals
Standing arms crossed at gigs

Fist banging at gigs

Participating in the scene

Photo shoots in graveyards

Vintage flyers

Acting like any of this shit is
actually important

COOL

Leather berets
Back door bitches
Mea Melone
Staying in and drinking piss
Your girlfriend/ wife's legs spread
at home for my cock

Fist fucking at home

Exposing yourself at the shops

Photo shoots in underwear

Prostitute cards from phone boxes

Killing yourself

Antichrist Grammer

Sahnwcst

est Eternus



Dick Bougas

Could this man be 'Antichrist Kramer'?

In a world of dishonour and psyche manipulation, where weakness is celebrated and the least desirable traits of mankind are held in highest regard, and in a subculture that stands for extremity but welcomes conformity, political correctness and belittles and ridicules true iconoclasm, it is without doubt a welcome assurance to the enlightened that pockets of resistance to the wholesale mediocrity of "reality" still exist.

Presented here in all its glory is the first full interview completed by the equally revered and hated entity that is Antichrist Kramer. The first full interview to fully encapsulate his worldview since that previously featured in Currents circa 2005, and very possibly the last.

Open your minds and pay heed to these words. The Lonewolf Berserker's rage burns bright and with good cause. So settle down and prepare for your preconceptions to be shattered, for here lies the unpalatable truth that many wish to ignore, censor and deny.

Interview completed 2014

1. Extremity is explicit within your work. Whether in the battery of Intolitarian, the roster, imagery and stance of your label or in the nightmarish imagery depicted in your artwork, there is a confrontational aspect to the majority of your "portfolio". What was the defining catalyst in your life that set you on this path? Why extremity? What inspires you and compels you to work in this area?

Reality. There was no chosen or decided path. It was chosen for me. I was chosen to be vomited forth within this paradigm to carry out the mission at hand before I was unleashed my last time upon this plane. My previous times here are not fully known to me, but I do know absolutely that all were of the utmost importance. Every life that I have experienced before this current mission, has been altered due to my existence within. I know this wholeheartedly. It is not something that is "supposed" or "wondered". The force within my inner void of which I am a conduit of, is beyond definition in the sense of what humanity has decided for itself. Words are nothing but sounds emanating from the human shell which are put together to allow us to make sense of certain thoughts leaving our being out into the world for those around us to understand what is supposedly happening within. It is pathetic to see those that care about "spelling", "grammar", "language" and all that it encompasses. All that it represents is yet another limit, rule and expectation from those parasitic beings on this plane that have conditioned themselves, and have been conditioned by those before them, to believe that these ideas matter in the grand scheme of what ONE reality, which is the one that the 7 billion who were chosen to be on this plane NOW within this matrix illusion prison, is to be. NOTHING is "right". NOTHING is "wrong". Only when one is strong enough and able to peel the layers of film away and SEE REALITY for what it TRULY is, can they see that they exist within an asylum with no walls, but also with no way out. An asylum where the truly defective and insane beings are not in straight jackets, but are in suits and ties. This asylum can only be identified, classified, and exposed to the Throne of those TRULY elite beings who are the FEW on this planet, and who KNOW that I am speaking to them as they heed my words and see that I speak the truth. YOU are the ones who I speak to, not to awaken or convert, but to let you know that there are those on this planet who understand what REALITY truly is.

Reality is the bloodied cum dripping from a choir boys ass. It is the loaded dope syringe in the soccer mom's purse. It is the screams of dying sex-slave children in the local politician's snuff film collection and the stack of polaroids showing underage children being raped by men in ski masks stuffed under the Lazy Boy recliner in the "man cave" of the local police chief. It is the slugs in the shotgun that is in the mouth of the repressed homosexual who cannot accept their lust for the same sex and all of the confusion that has turned them to this point. It is the tears falling from the eyes of the wailing retarded woman being gang raped by the counselors who were put there to protect her. It is the pus filled sores around the cunt of a 40 year prostitute. It is the cute, fury pet cat of the local widow that was kidnapped, tortured to death and put up on Youtube by the local teenage Highschool Football players after their all state win as a "prank". It is the mirror in front of your face. It is the truth that none of you can accept. The truth that all of you are just as guilty as those that you point your fingers at. The truth that every single one of you reading this deserves to be peeled, crucified, beheaded and burned for ALL that you have done, and ALL that you have allowed and continue to allow to make up this reality.

Reality in regards towards my views on "racism" and "human races" in general, since this is one of the main areas that those whom have decided to "boycott" me seem to focus upon more than any other, is amongst the only simple areas to my being that can be understood by the lesser degenerate beings that I assume are the majority reading this interview. "Racism" is used to keep the modern slave system in movement as it is all part of the game and an area that will always cause confusion as there IS no right or wrong answer. Those in control know that they are differences in all races the same as there are differences in every organism on this planet. That is nature. There are weak organisms, and there are strong organisms. There are small organisms, and large organisms. This entire planet is covered in random and eternal differences. To say that someone is

"racist" means very little to me as that word means absolutely nothing to me. As I said back in 2005 in the 2nd issue of the zine CURRENTS from Iceland regarding race:

"I walk the path with the FEW elite beings on this planet." Let me explain this again. I HATE mindless, subhuman, primate niggers. I HATE slimy little gooks, slopes and chinks. I HATE dirty, smelly arab, muslim and paki filth. I HATE low life lazy spics. I ALSO HATE toothless white inbred trailer park trash. I HATE the modern day entitled white youth who do not deserve the air that they breathe. I HATE religious white zealots, I HATE humanity. I FUCKING HATE YOU ALL. I CANNOT and WILL NOT BLINDLY follow a race of degenerates as pathetic and unworthy of a quick death as the dirty scum they are supposedly against. I think it's funny that just because I was born with blonde hair, blue eyes, white skin and am of European heritage, that these fucking wastes think I am their "brother". I find it so pathetic that these people say "it's just a safe way to say you aren't racist and to say that you hate everyone." I FULLY SUPPORT RACISM. I WELCOME A RACE WAR. I want to see death and pain and BLOOD in the streets. I want this whole world destroyed. I want to usher every last one of you subhuman filth into HELL. When I walk down the street, I don't see every white person as my equal. I SEE VERY FEW PEOPLE ON THIS PLANET AS THAT. This world is INFESTED and OVERRUN with the weak minded and the weak willed. As I have said time and time again, I SUPPORT HATE CRIMES. I SUPPORT RACIAL VIOLENCE. I SUPPORT HATRED TOWARDS ANY AND EVERY RACE."

Even after revealing those, the most sincere, transparent and easy to comprehend answers that I possibly could, it seemed to have fallen upon deaf ears, as both sides of the same coin that I do not belong to either side of, took whatever areas of who I am for whichever of their own agendas they wished to promote, and either justified "supporting" me, or the complete opposite thereof. Though the answer above was given nearly a decade ago at this point, it is still relevant to my existence in every way, only moreso on all accounts. Let me reveal further: I would not reject speaking to a "black" person who was intelligent, cordial, and nothing but respectful towards me, nor would I look at them as my enemy simply because he was "black", but because he was breathing my air. Yes, I could easily identify that we were "different" genetic beings, with completely different Alien DNA and that mine was far superior, but unless that fact would affect my REALITY and MISSION directly after leaving this interaction behind as one more thing of my past, then I would not waste a single ounce of energy focusing upon it. I would also state that I would far prefer, were I given the opportunity to make a choice, to have THAT interaction rather than one with a "white" person who was an ignorant, degenerate, unintelligent, and completely disrespectful organism that had no redeeming qualities to their existence other than that of being a slave drone for the enslaver. I would NOT consider the "white" person as my "equal" nor would I agree that simply because he was of similar Alien DNA as I am as far as the make-up of my flesh vessel, that he be considered "superior" to the "black" organism in the first interaction. "White" does NOT equal ARYAN. There are as many differences between the "white" majority as a whole and Aryans as there are between "blacks" and "whites" as a genetic whole. I am an Aryan Alien, and I am born from the blood of the stars. I am superior to, in every conceivable way, the average "white" slave drone majority as much as I am vastly superior to the degenerate nigger filth overflowing from the ghettos.

And let me explain a major piece of reality to the "white revolutionaries" reading this: You blindly accepting anyone "white" as your "equal", is what the semitic parasite WANTS you to do, because you are then partaking in their imaginary war that they have set up through the media and Hollywood, and by focusing upon that myth, will never be able to gain the spiritual and mental POWER that is needed to break free from their chains. Yes, they have set it up through the news outlets by making any "white" person with a brain, and unfortunately those Aryans who have not truly awoken to the reality of who and what they truly are, to feel as though because the obvious reverse racism that is shoved down the mass majority's throats through news stories of obvious race-baiting to both "whites" and "blacks", that the ONLY way to combat that is to join together ALL "white" people to fight and reject the obvious "wrong". But what that does, is force you into doing EXACTLY what they want you to be doing. They WANT the blacks to see that a "white" officer gunned down an "innocent unarmed black gentle man" as they KNOW that the blacks are far genetically closer to the reactionary animal that they were interbred with, and will ALWAYS have that pack mentality as one of their strengths, and will tear down and destroy their OWN communities because they think that they are fighting the "white devil" by doing so. They WANT the "whites" to see the truth that there is NO such thing as an epidemic of "white on black crime", and they WANT the "whites" to see the facts that the "white" police officer did not shoot an "innocent unarmed black gentle man", but rather was defending himself from a violent criminal who was willingly assaulting a police officer. So then the "whites" see these slew of obvious lies and loaded media tactics, and want so badly to fight and reject the lies that they see, as ANYONE with even the slightest bit of intelligence can deduce that what they are doing with this reverse racism which they push through the media and Hollywood is built upon and propagated by outright lies. BUT, what most do not realize on EITHER side, and do not question, is the "why" WHY would the media (which is fully owned and operated by the semitic enslaver and their slave drones) deliberately rile up both sides of a violent crime including a "black" organism and a "white" organism through every outlet? Why would they deliberately and blatantly put the FACTS to the situation right at the forefront of the documentation, and then in the same breath, blatantly follow up the Irrefutable FACTS with half truths, incorrect information, hearsay and outright LIES that fully contradict the FACTS given at the beginning? Why?

Because this is EXACTLY what the enslaver WANTS the masses to focus upon. They WANT the majority of "white" organisms, along with the Aryans who are still plugged into the Matrix illusion slave system to become ENRAGED when they see the media portraying the "black" organisms as "innocent victims" who are "persecuted" by "white" organisms as a singular GROUP. They understand that by giving the FACTS in the information, that the "white" organisms will identify with that as they are, as a majority whole, far more rational and less ignorant to problem solving than the average "black" organism. This then in turn forces "whites" who see that what they are doing and forcing through the media is incorrect in every way imaginable, to have the feeling of being together as a WHOLE "race", the same as the "blacks" do, to expose and fight these lies, as it is simply "WRONG" what they are doing and allowing to happen and it is programmed within them to want to make "right" what they see and identify as "wrong". The problem with that is that by forcing the average, degenerate, ignorant and subvermin "white" organism who has been Indoctrinated since birth to be nothing but a compliant slave drones, to be grouped together by DEFAULT with Aryans simply because of the similar genetic

make-up, creates an even greater state of confusion than that of the "blacks versus whites". You then have the mass majority of "white" organisms AND Matrix plugged Aryans identifying the obvious assault on their shared genetic make-up and the incorrect and forced-fed myths that they are "guilty", "evil" and "in the wrong", and in turn, forcing them to have the want to join together to fight this REALITY together, but the problem is that once the do join together, the "white" organisms are then identified by the Aryans as being just as "wrong", "guilty" and "unworthy of the life they have" as the "blacks", and so the Aryan is stuck with that realization. Who can you "join" with to fight the enslaver and their lies, and your imprisonment if not those of similar genetic DNA? The answer to that is one that ONLY those Aryans who are unplugged from the Matrix and who have attained spiritual mastery can answer, and the answer is that the Aryan needs no one. The Aryan can see and identify the reality that we currently exist within, and know that the only thing that matters while here is unlocking the powers of the universe and in turn becoming immortal. The Aryan knows that the ONLY reason that the REALITY that exists here and now on this plane and time is because the semitic reptilian parasite that has slowly overrun and dominated this world, has enslaved everyone to be their servants. It is as simple as that, and all is an extension of. The Aryan Alien being, and all reality and knowledge pertaining to, that has been raped, mangled and attacked by the enslaver is something that they see is far beyond their control, and this causes great fear within them. To see an Aryan such as myself who was able to unplug from their Matrix prison illusion, exposes the REALITY that they still have not completely won and that the Aryan bloodcore is far more powerful than they could have ever imagined.

Reality.

NONE OF YOU ARE INNOCENT. YOU ARE ALL GUILTY, SICKENING, PATHETIC, RAGE INDUCING SACKS OF DISEASED, INFERIOR FLESH. YOU ARE WEAK, DEGENERATE, HOLLOW, AND COMPROMISED SCUM THAT ARE DÉSERVING OF NOTHING BUT SLOW, PAINFUL DEATHS AND AS MUCH MISERY THAT CAN BE INFILCTED UNTIL YOU TAKE YOUR LAST GASP OF BREATH.

THERE IS NO REDEMPTION FOR ANY OF YOU. THERE IS NO NEED TO AWAKE OR TO CONVERT ANY OF YOU. THERE IS ONLY THE NEED AND HUNGER TO SEE AS MANY OF YOU RIPPED TO SHREDS AND SHATTERED HARD ENOUGH TO WIPE OUT AS MANY OF YOUR BLOODLINES AS IS POSSIBLE.

2. Creativity is a fire that burns within. Your capabilities are wide and varied and have seen output in literature, music and art. What are your main influences in each area? Which of your earliest creations do you consider emblematic of the Kramer/ SSP/ ADR philosophy?

As said above, REALITY. Reality is the main influence on ALL that I create and propagate. As for choosing a specific and identifiable "creation" to exemplify WHAT I am, WHO I am, and WHAT I was sent here to accomplish, for the sake of answering this on a base level for those who support me, my works and my mission, I will say that the new INTOLITARIAN album "Deathangle Absolution" that was just released officially on Sunday, September 21, 2014, the "International Day Of Peace", is that one creation above ALL others before it, that is my most POWERFUL and exemplifying of WHO and WHAT I am. Were I to leave this plane right now, "Deathangle Absolution" is Me. It is my Declaration. It is my Absolution. It is my Bible. Everything has to lead to this release.

As for an emblematic creation, and I touch upon this in even greater detail in question #5, I would absolutely choose the first and only issue of STAB WOUND zine.

ALL that I have witnessed, experienced, and imbibed during these 3 and a half decades that I have existed within this matrix prison illusion is what has been the catalyst to every single creation that I have unleashed into this world. All of my artwork, every sound and frequency that I have recorded, every symbol, letter and number inscribed..... all were a result from, a reaction to and reflection of, every single second spent within this prison with walls that cannot be seen. Every one a reaction to who, where and what was at the forefront of my REALITY at each segment of time when ANY of them were created. This sickening and detestable existence, of which is worthy of EVERY disease, EVERY murder, EVERY tragedy and EVERY supposed "EVIL" that it has brought upon itself, is all that is needed to influence my creations. I have harnessed and weaponized the fabric of this reality with all that I have done, continue to do and always will do, and that is precisely why I am one of, if not the most despised, boycotted and opposed entity in the Extreme Underground. This is due to the realization and understanding that there is no one hated more than he who tells the truth and holds the mirror in front of the faces of those who have shattered all of the mirrors in their asylum. Those mirrors which reflect back Reality to the nearly

7 billion sacks of inferior flesh who cannot accept what those mirrors reveal. The Reality wish forces them to encase their bodies in the shards of these broken mirrors to deter the realization and acceptance of the weaknesses and fallacies that these mirrors reflected back into their diseased sockets. It is far easier for the weak to hide under and behind these sharp jagged shards because it gives them a false sense of security and safety because their soft, fragile souls cannot be sliced, stabbed and scarred from the mirrored blades of REALITY. A body encased in sharp, though fragile armour, helps to convince them that they are indeed impervious to Reality, and those who they see as their "enemy". That "enemy" which has accepted what these mirrors reveal, who are covered in an armour made of flesh..... scarred flesh that has been through and survived the meatgrinder of reality, and in turn healed over and hardened stronger than any steel. I AM THE ENEMY.

3. Your art work was exhibited publicly in 2012; there was a publication of the book, Lone Wolf Berserker by Holy Mountain Print; you participated in the scuppered Jeff Hanneman t shirt collaborative and you have also designed shirts for the Museum of Death in California. How relevant is it for you to gain further exposure for your art? Clearly you are accepting/ receiving a variety of opportunities to have your uncompromising work pushed further into the public psyche. How did these come about and will we see more of your work exhibited/ published in the future to a wider audience than the underground allows?

This was the first time that I agreed to do a show since 2002. I had been offered numerous times through the years to do so, however not until Rick Stelow from the DB THINKEANK in Los Angeles, contacted me and offered to show my artwork and FULLY accept the responsibility and potential boycotting, did I decide to accept the offer. Before Rick, ALL others, the entire majority, were spineless, pseudo extreme "supporters" who backed out

the second they realized that they may face opposition from PC liberal boycotting scum. It was absolutely "cult" to want to put on an "extreme art show", but when faced with the possibility of opposition, negative publicity and potential picketing, they immediately revealed themselves as the same spineless weaklings that they wish and have convinced themselves (incorrectly) that they are "different" to and "superior" than. Rick was the first and ONLY to EVER show complete and unwavering support and absolute ZERO concern for the opposition

and their weak, hollow threats. He also accepted my request to add on my very close and personal comrade DOMINICK FERNOW from PRURIENT/HOSPITAL PRODUCTIONS as the guest DJ under his pseudonym "DJ JON BONET" who DJ'd the entire event doing a special "7" Inch Ep ONLY set where he spanned the ENTIRE extreme underground and laid the absolute best possible soundtrack to this event and for all who were in attendance. Rick also was able to get JUSTIN BARTLETT to be a part of the show, as he is an artist and comrade of mine who I respect greatly, as well as the well know BLACK METAL photographer PETER BESTE. Others who were in attendance were close comrades of mine from such as members of VASAELETH, SPEEDWOLF, BONE AWL, dark techno band CROSSOVER, underground avant garde musician NONDOR NEVAI, the extremely talented, phenomenal and Satanic artist COOP and his wife, my very close comrades from the MUSEUM OF DEATH in HOLLYWOOD, and even the whore SASHA GREY along with many many others from the extreme fringe underground were in attendance opening night. Everything came to be almost exactly as we had envisioned and I must say that Rick is one of the few people on this planet whom I have the utmost respect and hold in the highest regard. He showed me that there are still those who understand what the Extreme Underground IS, and will ALWAYS be, and that as long as there are those such as us at the front lines, that it will NEVER be forfeited to the weakling infiltrator scum who have latched on and have tried to destroy this, OUR Underworld, OUR Underground, from the inside out.

The fact remains that the Antifa were able to have sent in one of their moles, and were indeed boycotting outside by handing flyers to all who were entering into the gallery, as well as entering the establishment in the front of the building that had to be entered to gain entrance to the back of the building where the museum was, and placing boycott flyers all over their shelves to "expose" the "nazi" propaganda show that was disguised as an "art show" in the building adjacent to. All in all, regardless of the boycotters which consisted of over-weight, balding and spineless cowards who were obviously too scared to confront me face to face, their accompanying middle aged lesbian librarian "women" that they sent inside the gallery that were trying to snap photographs of me anytime they felt that they might be able to get "THE" shot, and best of all the over caffeinated closet homosexual who was trying to pick fights with everyone in attendance who he deemed to be a "nazi" while in his leather underwear and covered in fake blood who was screaming "I support anti-religion and violence against religious oppression, but I don't fucking tolerate racist National Socialists like GRAVELAND" (who said person was saying in reference to "Dweller Of Endless Graves" from the extreme Californian Black Metal band BELOW (released a split with RIDE FOR REVENGE for those not familiar) who was in attendance and wearing a GRAVELAND shirt, and who also apparently mistook as myself as he was overheard in the front building saying "I got into that Antichrist Kramer guy's face and told him to take his GRAVELAND shirt off!". Though in the end I find it humorous that he supposedly "mistakingly" confronted "Dweller Of Endless Graves" from BELOW (who I must add did not back down from him during this) and assumed that he was confronting me, as he CLEARLY saw me at a table with a very long line of people waiting for me to sign various things and take private photos with. In the end, my good comrade Reed of the band SPEEDWOLF coerced him into leaving the gallery after everyone had left and he returned looking for some extra attention, that it would be in his best intentions to leave as those who were left at the end would more than likely send him from the location in an ambulance otherwise. So again, the entire event was a success from every angle,

and I salute Rick and ALL who came and supported the TRUE Extreme Underground. Now, since I mentioned that some of the attendees were my close friends and now partners from the MUSEUM OF DEATH in HOLLYWOOD, let me explain the D.I.E (DEATH IS EVERYWHERE) clothing line, our aims and goals, and the entire connection and working with this most exclusive and inspiring group of individuals. I first met those from the MOD during my trip to the museum while in LA during my DB THINNTANK show. I met JD the owner and realized instantly that he was on the exact same plane as I regarding extreme artwork and capturing the undercurrent of reality that most would like to pretend does not exist. They were already aware of me and my artwork due to promotional posters hung there by Rick from the DB THINNTANK, so they were very open and welcoming to me in every way possible. After discussing many ideas, one being JD's idea to start a new clothing line of which I agreed to be the SOLE artist of, that he called "D.I.E. - Death Is Everywhere" (a name he created before we had even met) along with artwork for the museum, the wheel was set in motion and we began to immediately move forward from there. So in February 2013, we sat down and did all paperwork, contracts and write ups concerning our deal and set to work on laying out the future. The first piece created turned out being a collaboration drawing between the artist XNA CASONSON and I, which was a drawing that I did a pencil of was originally to be used as the cover for a DEATHKEY/NYOGTHAEBLISZ split Ep circa 2006 that never came to fruition. I presented the rough pencil of the piece to XNA and she agreed to ink the left half of the piece and then I was to ink the right. It came out fucking GRIM and is still one of the best sellers in the museum today. XNA is an amazing artist and was with me the day that I visited the museum so it was great to have our collaboration piece come together so perfectly as it is be one of my favorite pieces and the ONLY collaboration piece that I have EVER done with anyone. The original drawing (as well as the original for my bloodwork/painting titled "Scum Blood" that is featured in the D.I.E. line) is hung up in the museum, which is a great honor to be shown within those walls (the piece is also featured as its own entire page in the new underground Metal/Horror zine/book ORGAN that was done by underground artist PUTRID who wanted to put it within as a show of support to both myself and XNA). Immediately after the collaboration piece for the museum to kick things off, I moved in to creating all of the exclusive artwork for solely the D.I.E. line itself as the museum already has 3 very capable artists that they work with and wanted me to focus SOLELY on the D.I.E. line from there on out, which is something that I very much have enjoyed wholeheartedly doing in every way. It has allowed me to not only work with such amazing individuals, but has also allowed for me to do public artwork that is completely separate from the trappings of the Metal and Underground Music genres that my artwork was primarily known only for. JD and I signed this contract to where I can be responsible for ALL

of the artwork in the line exclusively, so that I do not have to deal with anyone else and can let all of the disturbing and transcendental visions that fester within my mind, which are FAR beyond what most metalhead trash could ever appreciate, to be realized and delivered with absolute freedom. It has been extremely rewarding as a visual artist working within this paradigm and creating the artwork for the D.I.E. clothing line (as well as other items such as patches, ephemera, buttons, hooded sweatshirts, keychains, drink cozies and on and on). And that is where we are today 2 years later, moving ahead with the line in full force and speed with D.I.E. in every way possible, with the new official website being worked on as I write this. My personal favorite and exciting artworks that I have created for D.I.E. so far, are the works that I made and am continually making, for the exclusive D.I.E.

Tarot Deck, that when completed some time in the next 2 years, will feature both the Major and Minor Arcana. This idea and the major amount of work to accomplish such a feat was mentioned to JD during the summer of 2013. We were speaking of ideas for the line and tossing back different ideas for things that have never been done before as we BOTH want to push things further than ever before and break down new doors in every way possible with the line. During this talk is when I mentioned that I had been planning for many MANY years to do a "Criminal/Murderer" (sic) version of the Tarot featuring many well known and recognized entities in place/position of each card/image, and not solely for the IMAGE itself, but to actually portray and ACT as the card itself was intended. This has proven to be a FAR more challenging project than I had ever imagined, but also so very rewarding in that not only am I pushing my more graphic/illustrative style that I have NEVER promoted publicly before, but the skills in this area are now becoming stronger than ever before and I feel that from the first card to the newest that I am working on now, that my skills have become even more honed and exacting than ever before, which has proven to be just as rewarding as the realization of the set itself as I am always finding new ways to challenge myself and go further in every aspect imaginable.

So far the Tarot deck has completed cards for

- RICHARD RAMIREZ - "The Devil"

- ED GEIN "The Hermit"

- THE ZODIAC "The Magician"

- CHARLES MANSON "The Hierophant"

- JEFFREY DAHMER "The Sun"

- TED BUNDY "Temperance" (which I JUST completed at the time of the interview)

There are many more exciting pieces to come, and from individuals such as CARL PANZRAM, ALBERT FISH, EILEEN WUORNOS and many others soon to be revealed. For now, the artworks are available as t shirts and pins/magnets in the museum itself as well as online via the MUSEUM OF DEATH website and soon from the exclusive and official D.I.E. website. There will be patches and other items soon as well, but the creation that I look most forward to is the printing and creation of the actual Tarot deck itself that we plan to make when all are full finished, that will be an amazing limited edition oversized deck available to the public. All in all, expect nothing but more sickness and DEATH from my artwork and the D.I.E. clothing line and the MUSEUM OF DEATH. We have many MAJOR plans for the future, and anyone in Hollywood must go to the museum any chance that they can. DEATH IS EVERYWHERE.....

4. The Lone Wolf Berserker book presents some of your artistic creations, compiling perfectly executed nihilistic and occult images as well as lyrics for your own projects. Exactly how happy were you with the finished product? Will there be another more complete version released as you've stated in the past? Of the pieces featured, which in particular reflect your creative spirit and worldview and of which of your paintings are you most pleased?

As for the book which was purposely not touched upon above for the sake of this follow up question, I will try to give as much, and at the same time, as little information as I can so as to not dilute the POWER of what is being compiled into a tome that will be akin to my visual bible. This book serves only as an extremely minor glimpse into the forthcoming final book that is being compiled/written now. It served the purpose that it was needed for. However, now that the actual book that was intended, yet not fully envisioned at that specific moment, has grown into the encapsulating monument that it has, the original "DIY" version will look in comparison as nothing but a pathetic and fractured reflection as to what it truly was capable of being. The forthcoming tome that is being compiled and written now will be a full biography accompanying my life's work up to this point. From comprehensive history and information on my zines, labels, bands, artwork, writings and everything in between. There will be more information within this book than most will be prepared to imbibe, much less understand. A compiling of 3 and a half decades of pain, hatred, scorn, misery, tragedy, elitism, power, insight, confusion, ascension and above all else, REALITY.

The book "LONEWOLF BERSERKER - WTHIN THE WAR OF ANTICHRIST KRAMER" that is being written/compiled on me, will be out by the fall and will have a bio on my art/labels/bands/zines, introduction from ANAL CUNT and other bands and supporters to lead into it all, a full section on my artwork from as far back as 1983, maybe sooner if still in existence but as of now cannot be located, with sections on my paintings - personal and public (INQUISITION, VASAELETH, NYOGTHAEBLISZ, DER STURMER, NUN SLAUGHTER, SLAYER, RAVEN-BANNER etc), drawings - personal and public (VASALETH, ANAL CUNT, EMBALMED etc), digital works - personal and private (GOATPENIS, VEIL, NYOGTHAEBLISZ etc) logos done for bands (INQUISITION, VASAELETH, NYOGTHAEBLISZ, MACABRE etc), history on my zine STAB WOUND that was done in 1996-97, which eventually morphed into SATANIC SKINHEAD zine in 1999/2000/01, information on all of my bands, projects, bands I sessioned with (DEATHKEY, INTOLITARIAN, THRONE, GODLESS NORTH, DISSIPATION etc), information on my labels SATANIC SKINHEAD PROPAGANDA and sub label AUDIAL DECIMATION RECORDS, which are now R.I.P. and the new DEATHANGLE ABSOLUTION RECORDS imprint, information on my new clothing line "D.I.E. - DEATH IS EVERYWHERE" in collaboration with the MUSEUM OF DEATH, Hollywood California, poems, writings, lyrics - public and private (SATANIC WARMMASTER/THE TRUE WERWOLF, GODLESS NORTH, NYOGTHAEBLISZ etc), and a full sketchbook section spanning ideas for covers well know such as for INQUISITION, to simply pages culled from sketchbooks from the 80's until today. Then to cap off the entire book, it will come with an accompanying Cd, as well as a Dvd , featuring tracks from all bands and projects, many exclusive to the book, rehearsal, live and private footage from all of the bands/projects, the original first

DEATHKEY release which was on VHS and later transferred to Dvd-r for close contacts "Annihilate This Cesspool" and some other things still being compiled and assembled. It will be released by the publisher DB THINKTANK soon, as I just need to finish compiling all and hand over the master of the book/cd/dvd and then I am ready to move on. It will be a hard cover 300 page tome. Time will reveal all.... I am never satisfied, I do not feel that any of my pieces represent anything entirely, as my mind and spirit rage with the flames of a 1000 suns and are always lashing and tearing at everything around me, and within me.

5. The SSP zine was born from the ashes of Stab Wound zine. What are the histories of these publications and what inspired their creation? In Gallery of the Grotesque you state a final issue of SSP printed was finished but never released for human contamination. A lot of zines are hyped but are just the same tired old shit that bore the fuck out of me. What printed press (mainstream/ underground/ whatever) has had the right feeling of vitriol, spite and good old fashioned political incorrectness that has inspired you or that you've admired over the years?

STAB WOUND was the beginning of everything. The first stone in my DEATH MONUMENT. I approached the idea for starting a zine sometime around 1993/94 as I was completely immersed in the underground and zines were the main messengers of the voice of the underground. I knew that I did not want to do music or film reviews of any sort as that was the main area of zines that I despised the most as no one's opinion mattered to me, much the exact same way that I feel this way, and could not care less as to what someone else's opinion was on anything, be it another zine, music, film or the visual arts. I have always made my own opinions and unearthed my own conclusions on all that was intriguing to me, and were it not, then I was even less interested. Point being, I wanted to create a zine that focused on the Extreme Underground that felt so alive, dangerous and ELITE to be a part of at that moment in time. I was heavily into the hate/truth/reality based zines such as FUCK, BOILED ANGEL and ANSWER ME! which had little to no connection to the musical aspects of the extreme underworld, as well as also being immersed in the "larger" underground music based zines such as PIT, ILL LITERATURE, SOUNDS OF DEATH that were focusing almost solely on the most extreme and undiscovered music that was completely alien to the average "metal" or "music" fan, like Extreme Death Metal, Black Metal, Grindcore, Noiscore, Hardcore etc and many times intertwined with features and ads on shock and sleaze cinema covering titles such as FACES and TRACES OF DEATH, EXECUTIONS, DEATH SCENES, as well as extreme Horror/Gore/Sleaze films such as NEKROMANTIC, AFRICA: BLOOD AND GUTS, DER TODESKING etc etc. So the seeds were there to contribute and stake my claim in this world that was quickly consuming every single aspect and second of my life. Fast forward to 1995/1996, and the very start of where Death Metal bands were hitting rock bottom after attempting to sell out and becoming exactly what they originally set out to destroy or seeing many previous strictly Death Metal bands jumping onto the Black Metal 2nd wave "explosion".... To seeing pathetic bands such as CRADLE OF FILTH taking the realm and aesthetics of Extreme Black Metal into the realm of typical/average MARILYN MANSON and WHITE ZOMBIE fans..... Essentially, witnessing firsthand the overall Extreme Underground hitting a fork in the road of not knowing where to go next, and in my view then and still to this day, losing the "steam" to carry on, coasting along until completely burnt out because the passion was no longer there, or worse yet, sell out and become those that they were born to be the complete antithesis of. I was sickened to see this as I was of the mindset that things HAD to be taken even further than EVER before, NOT stop and or give in to the enemy. That feeling of seeing pictures of EMPEROR circa 1993 standing atop a pile of rock and skulls and feeling the EVIL and DARKNESS bleed off of the pages, reading completely OTT interviews with bands such as MAYHEM, BURZUM, IMMORTAL etc, seeing bands such as ANAL CUNT, FEAR OF GOD, SORE THROAT etc creating the most Extreme and SUFOCATING Grind and Noisecore and seeing demos with "4000 Songs" listed as the track list on home made demos with blurry murder and crime scene photographs..... And ALL of that happening all at once and for me, opening a realm that was so NEW and EXCITING and to then 4-5 years later, see the majority of that feeling completely GONE, and with very few still carrying the torch, and even fewer willing to push the boundaries, it made me to take my anger, frustration and FIRE that was still within me (though not fully understood at that time yet understood that this underground was what lit that flame.... or better yet, threw gasoline on the spark...) and spit it into the face and act as a THREAT to those that had started to enter my realm and yet were nothing but pathetic scum posing as something that they could never be, as well as screaming into the faces of those bands that gave up, gave in, or hit a level of comfortability to just simply stay where they were and no longer want to SHATTER boundaries and go further than ANYONE before them. So I sat down in 1996, and began transferring my anger down to paper. Yes, I had been writing as a cathartic release since as far back as 1991 (which will be soon seen in my forthcoming zine/compilation of poems/lyrics and writings: RAGE PSYCHOPATH- The Writings Of Antichrist Kramer 1994-2014 - 20 Years Of Antisocial Hatred & Scorn), but this was to be something altogether different. I wanted my words to not be read, and not only by my eyes, but to be FELT, and felt by those who I wished my words were indeed BULLETS IN THE HEAD OF..... Though it was still very scattered, and still delivered from a mind that was still growing and ascending, and even still yet a few years away from the specific moment where the decision was made to enter the path of no return, it was still a seething and HATEFUL attack on ALL who I felt betrayed by, and to act as a beacon for those who "must be" feeling the same as I was..... The end of 1996 and into the first couple of months into 1997, I had amassed 16 pages of contempt, hatred and scorn and made roughly 75-80 hand photocopied and stapled issues of what I set out to create: A weapon against the world that I hated and whom I wanted to READ and HEAR my words and FEEL my hatred that I had for all who were reading it. I accomplished this task, and barring around 20 or so issues sent around the world to contacts/traders (a good deal in South America, namely Brazil most of all) the majority of issues were spread via local Chicagoland independent record stores and even TOWER RECORDS and CROW'S NEST wound up throwing them in the free local magazine area where ANYONE could pick up and take home to read, which was extremely fulfilling to me at the time, as I was very much looking forward to a "normal" or "average" person reading and seeing this as much as I was for those that the zine itself focused mainly upon which was the Extreme Underground. Within about 3 weeks, I had spread all copies and waited for a response. There were 2 letters. Both asking to buy ad space and both sent demos to review. NO mention of the contents. NO mention of the underlying message. NOTHING. Just 2 pathetic parasitic scum who probably grabbed every free zine at every store without going past the mailing address, and sending their pathetic material to me to review, when clearly on

Satanic Skinhead

Satanic Terrorist Elitist Propaganda

Satanic Skinhead

Satanic Terrorist Elitist Propaganda

F.O.

FEED MOURNING

Satanic Skinhead

Terrorist Elitist Propaganda

Satanic Skinhead



Miller Of
Desecracy

AntiChrist - Deceiver

Crush The Weak

Galler Of The

Ascension To Satanic Superiority

the opening page where the address was, it said that I did not and would not EVER do reviews..... That itself

only made the fire burn even hotter.....
I never did another issue of STAB WOUND. In 1999/2000 however, I began compiling and writing what was to be something that was even more focused as I was now much older, finishing up my Bachelor's degree in college, and realizing that my extreme hatred, anger and contempt for all around me, in every conceivable aspect, had not subsided but had actually only grown even more intense and extreme. That was what eventually became the first prototype and then first issue of SATANIC SKINHEAD Zine, finished in summer 2002, and due to having being turned down from every printer within driving distance at that time, having to wait to release it the first week of January 2003. The rest is history.....

To touch upon zines, their importance to me and what impact they had on to where I am today, there is much to say, but I will keep it as "to the point" as possible for sake of time. With the risk of sounding redundant, I am going to approach this portion of the answer as being separated from the answer above concerning primarily the creation of STAB WOUND zine. During the years of 1991-1996, I was completely immersed in the extreme underground on a level far beyond the term "obsessive", and at that time when it was still something unique, special and POWERFUL, to be completely aware of the existence of the extreme underworld, one had to devote enormous amounts of DEDICATION, time, money and EFFORT to truly be rewarded with the treasures that it was holding. The internet was non-existent. There was no Metal Archives or Discogs that one could look up and become an expert on a band in an hour, learn and download their entire discography, and then buy a t-shirt on Ebay. At the time when STAB WOUND was created, when one discovered a band such as SARCOFAGO, they were absolutely discovered through means that your average PANTERA and METALLICA fan were not even aware existed. That obsessive and INSATIABLE HUNGER for all things extreme, be it Music, Film or visual art was a world inhabited ONLY by those who were devoted enough to know of its existence, as it was truly an UNDERGROUND that one had to EARN their way into being a part of. One had to read the zines, trade with fans all over the world, write and support bands directly by purchasing their demo and t-shirt, read through band's thanks lists trying to find even MORE bands that were unheard of or new to the person searching. That is how I discovered such gems as BLACK PROPHECIES "Turning The Crosses Towards Hell" demo, by seeing them mentioned in the thanks list for "Fallen Angel Of Doom....", along with countless other bands and demos from scouring the stacks of stapled trade lists and photocopied catalogs such as those from FULL MOON PRODUCTIONS and BARBED WIRE DISTRO, and even further with the RELAPSE/RELEASE Catalogs which covered ALL areas of Extreme Underground Audial warfare and not just Death and Black Metal (which is where the world of Industrial Noise/PE/Death Industrial was revealed to me by the likes of ATRAX MORGUE, BRIGHTER DEATH NOW, GENOCIDE ORGAN, and of course MERZBOW), I had stacks of primarily music based zines such as PIT, ILL LITERATURE, SOUNDS OF DEATH, THE GRIMOIRE OF EXALTED DEEDS, HERESY, ETERNAL DARKNESS, DECAPITATED, SLAYER, THE WILD RAG, NUTHING SACRED, FACTSHEET 5, KILL THE SCENE, PAGAN PAGES, SUCKERS, DESECRATION OF VIRGIN, TALES OF THE MACABRE, DARK IMPERIUM, SUBCULTURE, SPORADIC DROOLINGS, CANADIAN ASSAULT, EAR OF CORN, UNCLE FESTER, ABYSS RITUAL, NEURAL PARALYSIS, YOUR FLESH, and of course SLAYER along with countless others, right next to the truest examples of hatred, scorn and condemnation against the human race such as ANSWER ME! / CHOCOLATE IMPULSE, FUCK, SEWER CUNT, LISTEN UP!, MURDER CAN BE FUN, ANGELFUCK / BOILED ANGEL / SUPERFLY and WAKE along with a few others that escape me that were more or less taking a shot at what those already mentioned did before and far better than.

As for modern day Zines which I feel are still keeping the medium viable and powerful, I must absolutely state the obvious and say SLAVES, which is filling the void that has been within this paradigm since the end of the zines mentioned above such as THE GRIMOIRE OF EXALTED DEEDS which I truly feel that you are building upon and will take SLAVES far beyond. Others which are absolutely essential to seek out now are INVOCATION OF OBSCENE GODS, SPECIAL INTERESTS, TERROR, TRILOBITE FOSSIL, INSTITUTE OF PARAPHILIA STUDIES, RIGOR MORTIS and HEADSPLIT.

One that I feel which used to be so very important, which is unfortunately still going today, is SLAYER. Even though there were a band or 2 here or there in the last few issues/decade worth supporting, I would not even wipe my ass with any of them as besides the logo on the front, I was hard pressed to believe was the same zine. And that compiled "METALION" book is a perfect example of someone believing their own hype and instead of staying the course, let the fans get to his head and dragged the legacy of SLAYER through the modern-day internet-diseased-trough infested by those who should not even be aware of the zine's existence much less own them in a deluxe bound edition that had many things removed to help rewrite history, as unfortunately that compiled book is what will ultimately be remembered overall. The casual METALLICA fan owns the book, it at this point where very few own the actual issues. One more person who joined forces with those that they originally set out to DESTROY.

6. Since early 2013 SSP/ Audial Decimation had forces working against them, creating a difficult situation for yourself which would have broken many men, particularly in such a thankless "scene" as underground/outsider music. For the less aware, please describe the bullshit you've encountered and your reasons for continuing your war against mediocrity and wholesale musical tedium...

After the massive attack that the Antifa-ggote and PC liberal scum launched against me all of 2013 (ie turning me in to both post offices where I did mail; getting both p.o. box addresses shut down and seized, with all incoming mail confiscated and either returned, seized and logged, or just "disappeared", and then nearly ALL outgoing international mail not clearing US customs and being searched and seized, and even those that did clear US customs wound up getting seized/confiscated overseas, having my name added to a list of "potential threats" for "spreading/dispersing/distributing hate propaganda/literature", and on and on) and in turn accumulating over \$7000 in LOST funds/merchandise because of it, the ONLY way to save the label was to make the decision to no longer do any of the mail myself. I tried for almost a full year and the amount of stress and bullshit that came in return was not worth it at all. That is why now, ALL orders are no longer handled by me, but rather a 3rd party working through HELLS HEADBANGERS RECORDS (but not actually HHR, but rather 2 of my disciples who now

have been put in charge of all). This not only means that orders will go out faster, safer and more secure than EVER before and can be confirmed and tracked, there is also an enormous amount of additional time normally spent on packing and filling orders (which was quadrupled with the chaos of 2013 and the Fed meetings with the law and postal/federal officials because of etc) time to devote to my bands and artwork, and in turn more time to devote to the label and the bands on it, since the largest amount of time each day was spent doing email and packing orders. In the end, these fucking scum forced me to restructure the label in a way that has in turn allowed for me to wage war on a larger and more efficient scale than EVER before, and in that respect, I must thank the opposition for forcing me to become an even more efficient and unstoppable FORCE than ever before. The Extreme Underground will NEVER be compromised as long as I am here. NO limits, NO laws, NO boundaries and NO rules. And I will live by these words until my last breath. The mission continues.....

7. Deathangle Absolution Records is the phoenix that rises from the ashes. DAR covers a broad spectrum of musical styles, perhaps broader than that many associated with your previous labels. Is working with a wide variety of genres more satisfying to you as an individual than limiting oneself solely to metal?

DAR was the next step in the Monolith towards the DEATHGATE. Where ADR as the "sub" label of SSP circa 2007/8 arose to serve the purposes of unleashing those forces beyond the very REAL, TANGIBLE and STRINGENT (rightfully so) fundamental necessities and limitations of, BLACK and DEATH Metal and Extreme Metal in general. SSP was solely to unleash and solidify only the most PURE, EXTREME and REAL Forces of Black Metal, and even at times Death Metal, there was a yearning to expand and open the floodgates to unleash those forms that are connected to coherently through dispersion and radiation of POWER of, yet not categorically within, those forces of audial ascension that are NOT Black/Death/Extreme METAL, but those such as Power Electronics/Harsh Noise/Industrial/Experimental/Ambient/Sludge/Punk/Hardcore/Grind and EVERY other viable, valuable and POWERFUL form of audial energy that was NOT Metal. ADR came to be as I wanted SSP to solely carry on the Black Metal, and as said, even extreme Death Metal, back to the realms of extreme unrelenting hatred and mind shattering REALITY where it began, yet was so far removed from.

8. Over the years you've worked alongside established acts as well as those whom you've showcased on your labels. Of the releases under the SSP banner of total fucking hatred, which would be your own personal favourites and why? Of the current roster, who do you see particularly breaking new musical ground and raising the bar of extremity?

As far as past releases from the past 13 years, all releases are important in their own way. It was a great honor to be able to release the last Ep from SARCOFAGO "Crust" on 12" vinyl, and to be allowed access to Wagner's original files while I did the layout of the insert and Lp jacket. That is how I was able to create the worn and weathered look that the cd version was absolutely devoid of. To release a band that was so very important to me and to my path was a very great honor, and to release specifically "Crust" was even more of symbolic release to SSP as when released, "Crust" was the most savage, unrelenting and BARBARIC material that had EVER been unleashed by not only the band, but by ANYONE. While the "cult goat metal" faggots in the early 2000's who jumped on the CONQUEROR/REVENGE/BLASPHEMY "War Metal" bandwagon suddenly discovered SARCOFAGO as a result of, nearly all would proclaim to only "worship" and listen to "I.N.R.I." and scoffed and rejected the rest of the band's discography. That mindset disgusted me and made those who felt that way come off as the exact same "posers" they thought they were so much more "true" than. I wrote an intro to the SARCOFAGO interview in "F.O.M.B.M." that stated in depth my view of those such individuals back then circa 2002. Here in 2014, we now have bands such as DEIPHAGO who thankfully have understood the genius of those later releases by covering songs from "Hate". At the time when I released "F.O.M.B.M." issue in 2002/2003 and even up to 2008 when I released officially the "Crust" 12" on SSP, those later releases of SARCOFAGO were still widely ignored. Since I have also always been deeply involved in the Noise/PE/Industrial underworld, I was able to see those who were far more involved within that genre embrace the more extreme later releases, as they were far more intelligent and understanding of what TRULY Extreme Audial Warfare should encompass much more than the average braindead "metalhead" degenerate who thinks that cartoon goats dressed as priests decapitating Christ is the epitome of "extreme".

For those raising the bar in extremity and war as far as the extremest Metal, NYOGTHAEBLISZ, GOATPENIS, DER STURMER and REVENGE are still pushing the limits further than ever before. New bands and extreme entities that I fully support and who are among the elite are REEK OF THE UNZEN GAS FUMES, KONFLICT, GHOST KOMMANDO, CALIGULA031, LES ORPHELINS DUPLESSIS, SCHIZOPHASIA, SPITE, POWER TO KILL and very few others. The "scenes" are completely over-run and decaying from the inside out at this point... a cleansing purge would be all that could possibly bring any of them back to the powerful and earth shattering forces that they once were. The time is now to obliterate ALL "scenes" and genres and to create a realm of limbless destructive chaos, and INTOLITARIAN will lead the battalion in the war against them all.....

9. Out of personal interest, how did it come to pass that you worked with the late lord of antagonism and contempt, Seth Putnam? He is referenced alongside GG Allin in Lonewolf Berserker as a kindred spirit. What was it about Mr Putnam that set him apart from others and gained your respect? Does the world need more agent provocateurs to antagonise its inhabitants and destroy preconceived values and perceptions?

First let me send my salutes to my brothers beyond. Hail GG ALLIN and SETH PUTNAM..... what you created, what you did, what you SACRIFICED, will never, NEVER be forgotten by me, and can NEVER be ignored by this world. I am here to complete the trinity, and to continue to shatter the boundaries that exist and lay before me as they did you. See you in HELL.....

I was never able to meet ALLIN face to face, however SETH was indeed a very close friend and brother of mine for many years, and out of respect to both of them, and since no one deserves to know of our connection, I will not speak of anything further. I will however say that they are 2 of the 7 beings on this planet with whom I know irrefutably are from the same wellspring, bloodline and FORCE as I..... ALL but 2 have ascended beyond to the subsequent plane, as of this time (September 2014). Those 5 whom I hold above ALL others..... JESUS CHRIST KEVIN MICHAEL GG 206045 ALLIN, SETH EDWARD PUTNAM, JAMES BRIAN HELLWIG WARRIOR, PETER RATAJCZYK STEELE, JEFFREY JOHN HANNEMAN and the two final beings here that when they pass, leave the mission to ONLY me, and me alone..... DAVID ALLAN COE and CHARLES MILLES MANSON.



What I will say, is that ANY of the pathetic subhuman SCUM within the current "Black Metal Scene" who cover and feel as though they have the RIGHT to cover, name drop or act as though they have always been in support of GG, SETH or ANY of those whom I mentioned, are not worthy of the ground that those superior beings walked upon, much less DARE to tread the path that they carved. I find it sickening today that these same "Black Metal" and "Death Metal" "purists" who used to brag of kicking members out of their bands for listening to Punk or Hardcore, and some even kicking out members for admitting to listening to other forms of "lesser" Metal such as Thrash (and this is FACT for anyone around in the "scene" at the time between 1990-1996 as there were countless interviews of MANY bragging of this sort of pathetic behavior). Those same people now want the pathetic "fans" today to see them as what they are not and could never be, which is an elite being that follows no rules and instead hails the extreme in EVERY aspect of this perceived reality illusion. So it was justifiable to kick out a member of the band for listening to DOKKEN and MEGADETH for being "weak faggots", yet now it is "acceptable" to wear GG shirts with his microphallus exposed, who openly engaged in watersports and scat sex with men, and for the first half of his career with THE JABBERS, played basically "Pop Punk" with songs like "Cherry Love Affair" and "1980's Rock & Roll" and many many others. My how the times have changed.....

This all just further exposes how the weak will ALWAYS gravitate and be attracted to the POWERFUL. The elite and powerful beings such as myself and the 5 mentioned above, are superior in every way and regardless of the opposition by those who fear that which is and will always be ABOVE them, that power that we possess eventually brings them to their knees. They can HATE and ENVY those above them, but those emotions are outweighed by the gradual acceptance of their greatness. And this has nothing to do with Ego. It has to do with REALITY. Only when one achieves ego-death can one truly understand reality. To use example base enough to fit this interview and for the majority reading it and using examples that they can wholeheartedly identify with, I will keep this primarily in the realm of the Extreme Metal Underground. The insecure, pathetic "Black Metal Warriors" who see someone publicly disliking or mocking their band on a internet forum and become enraged to the fact that not everyone "likes" their band..... in the realm of a music which is supposed to be based in HATRED, OPPOSITION, FURY, DISGUST and UNACCEPTANCE of ALL..... These "warriors" then either make fake accounts, or even respond to these words under their own public image..... Arguing with those who made the statements and even going as far as to THREATEN them for not liking their band and/or proclaiming their dislike of individual band members. Failing to realize that their EGO (ie WEAKNESS) is exposed for ALL the world to see when these supposed "elite and powerful cult demons" begin threatening faceless, hollow lesser beings/parasites for "shit talking" their band..... When one truly is awake, and has peeled the film from their Ajna Throne, and can see that no other's views, perceptions and beliefs matter, and that only WE matter to ourselves, can one who is TRULY elite and powerful achieve ego-death and can in turn, do anything. "Ego death will summon rays that will take me to the DEATHGATE..... Up towards the shining darkness..... I ARISE....."

10. The decline of a musical genre is guaranteed due to an influx of lesser minded individuals mimicking the seminal creations of the originators. The "everything was better back then"/ retrospective/ defeatist/ lazy cunt mentality you apparently ignore and instead focus on that which pushes the envelope and makes manifest the early values of musical extremity. As you have unlimited scorn for the modern metal "scene", what is it that encourages you and inspires you to keep releasing this music? What releases in recent years continue to feed the flames of the underground and provide you with faith in this form?

Again. Reality. Modern recordings and releases that I respect are few and far between. All one has to do is look at the DAR roster to see. And furthermore, to create one must DESTROY..... which leads to the next question.....

11. Traditional black metal is something you both participate in (Godless North) and release (The True Werewolf).

What drew you to it initially and what is it about this raped-to-fuck genre that still maintains your interest and belief? Which values and philosophies do you deem indicative of the genuine spirit of black metal? What acts committed in the name of black metal have been worthwhile?

The original cryptic, EVIL and negative current of energy that TRUE BLACK METAL tapped into at the beginning, is something that can never be understood by those who were not here to witness it happening, and FEELING the energy that was unleashed during this time circa 1991-1994, which I feel was the most pure of times known generally as "2nd wave" Black Metal where the aesthetics and ideas of bands from the "1st wave" such as BATHORY, SARCOFAGO, HELLHAMMER etc were taken to the next level and where the IDEOLOGY of TRUE Black Metal was born. Yes, as said, the aesthetics and more were absolutely there before the 2nd wave, but with individuals such as EURONYMOUS and VARG VIKERNES, we saw the ideological core of Black Metal as something more than music that was revealed, and what will FOREVER be the soul of what

Black Metal is and will ALWAYS be.

Few still connect to this current, and those that do, are rightfully so, "one man" bands as where an average, typical band would have problem finding musicians "capable enough" to play whatever empty music they envision, it is a far greater feat to find those few who truly are awake and have fully enveloped themselves within this current. Moving further beyond the realm of chance and happenstance, were more than one individual whom I described were to then cross each other's paths at a time when BOTH or ALL of them can harness and focus those energies into one solid radiating strand of pure energy, where each have attained levels of Mastery and Ascension where the ego and reality illusion are dismissed, is something that has been documented few times within this modern paradigm. BLACK FUNERAL achieved this where SORATH began, and now carried on with purity and FORCE with elite and PURE Black Metal bands such as THE TRUE WERWOLF, WHITE WOLVES KÖMMANDO, KAOS RITUAL, MARE, MALEFICES and VERY few others, who have built upon the CORE of True Black Metal in the way that most could never comprehend and instead of simply treading the same path as those before them, or even worse, abandoning the core of Black Metal so as to try to be "original" and yet in doing so create a mockery of what it IS. These bands mentioned have taken the formula of pure, raw Black Metal, untainted and streamlined, and have built upon it and injected a stream of chaos that takes it even further into the abyss by allowing the extreme current to manifest itself through the sounds, and entering with no intentions other than honoring and delivering that which they FEEL as the purest form of energy that it is linked to and born within. By doing so, these beings have created something instantly recognizable as True and Pure Black Metal, but by following only the CORE, have created something that takes the SPIRIT of Black Metal even further beyond than it has ever been before. These bands wash away the stains of the 18 years where we have seen those who originally set out to burn the world, bend over for the limp jew cock that dangled shekels in front of their wanting faces, and instead of procuring their ascension, trading all power that they were given for the mouths of pathetic sluts on their cocks in place of fire within their souls. They exposed themselves as the same "humans" that they supposedly despised. Very few have kept the spirit alive from those early days circa 91-94, except those few from that time which I will forever have respect and friendship with such as BLASPHEMY, CONQUEROR/REVENGE, SPEAR OF LONGINUS, DER STURMER, BLACK WITCHERY, ABSURD and of course, the band you mentioned whom I am honored to be a member of as live (one-time studio) vocalist, GODLESS NORTH. But mentioning many others is not something that is an easy task. That is not saying that there are not other Black Metal bands that I wholeheartedly support and respect such as AKITSA, RAVENBANNER, WODULF, ASH POOL, BAPTISM, CLANDESTINE BLAZE, DEATH-SPELL OMEGA, SATANIC WARMMASTER to name a small handful, I am simply saying that the band's mentioned (and in cases the MEMBERS of bands such as DER STURMER and CONQUEROR who have been involved in precursor bands such as LAMENTATION, CREMATION, WINTERGODS, DOMINI INFERI etc and not the bands that they are most known for, but rather they as individuals themselves with those early bands and zines etc) are among the FEW elite who have survived since those early days and still wave the banner of Black Metal hatred to this day and have NEVER bowed to those that have tainted and overcome all of the rest. My eternal salute and hail to them ALL, and to the rest..... SUFFER..... you have the targets upon your brows.....

12. While on the subject of black metal, there are clear occult and Satanic references throughout your work. How relevant is Satanism to you as an individual? How does such an alternative life code/ philosophy inform/ dictate your existence? What do you make of the assumption that there is a connection between Satanism and fascism and that "elitist" philosophies dedicated to self preservation are one and the same?

As I have stated in the past many, many times, what "Satanism" means to one, can mean something entirely different to another. I am "Satanic" in many aspects and understandings of the term, and potentially in another view or sects I may be seen as not at all being representative of the term to them.

I worship a FORCE. I worship a POWER. I am connected to it, and it connected to me. I, and I alone, know this FORCE as SAHPWCST.

I am GOD. I am SATAN. I am ABRAXAS. I am 3, 6 and 9. I am ANTICHRIST KRAMER. I am SAHPWCST. I will say that if one chooses to wage war against an opponent, then they must know and fully understand their opponent and how to easily communicate as simply and as greatly as possible. In that sense and in many ways, the term "Satan" or "Satanic", regardless if used by "devil worshippers" or the vaguely similar "Theistic Satanists" on to the modern archetypal idea of "Satan" utilized by those who are considered "LaVeyists", the term "Satan" almost always is and has been understood and accepted as for thousands of years, and even much earlier in "time" beforehand through countless understandings/perceptions and variations of, as the UNDERSTANDING beyond words and limitations of MAN as the "The Adversary"..... "The Evil One".... the name of the perceived utmost and furthest OPPOSING FORCE to and of ALL who walk on this planet that see themselves as one of the great myths known widely and generally as "GOOD". In that sense, one can find many perceptions as to why I may use the term, and may associate along with, such as "ANTICHRIST".

Words are sounds emanating from our mortal coil that are followed by other sounds and made to fit together to form patterns of sounds that eventually found the sounds represented by symbols that became synonymous with the sound itself, and the symbols formed to create images of the sounds themselves. Words means NOTHING. SOUND and FREQUENCY means EVERYTHING. There is more to modern vernacular than what most can comprehend. We exist in a perceived reality where there are those who think that there are "rights" and "wrongs" to the pairings of symbols used to emulate sounds that emanate from shells.....

The connection between "Fascism" and "Satanism" All anyone would have to do to see the correlation and connection between the two ideas/ideologies at their basic level, is to reference their modern generally accepted definitions. For the sake of giving a basic answer, both despise the weak, average and lower being. Both are rooted in striving for knowledge and the harnessing of Power. Both attract those beings and organisms who are truly Elite and Superior, and unfortunately far more common than not, also attract those that are anything but Elite and Superior beings. That fact alone is why those movements and or ideologies that define themselves as one or the other or both, are flawed and will fail and will forever have to accept this Reality. For every one truly Elite being, there are 1000 inferior parasites feeding on their energy. That is why "strength in numbers" only applies to physical strength.

13. There is a need for the sane to transcend the absurd realities forced upon us by the politicians and greed obsessed merchants of the Kali Yuga. Your work with DEATHKEY utilises sonic abrasion resulting in hypnotic states enabling listeners to transcend the mortal shell whilst THRONE too provides the listener a door to expand their consciousness via sonic magical rite. Your paintings also have a somewhat psychedelic effect as does the use of symmetry in your digital work. Of what interest are lucid dreaming, hypnotic states, the near death experience and psychedelic drugs to you? Please explain if you will the utilisation of binaural techniques for both DEATHKEY and THRONE recordings and how they play a part in realising your specified goals. Why for you the need to move beyond the physical plane?

DEATHKEY is torture. DEATHKEY is not meant for "musical" pleasure. DEATHKEY is meant for PAIN. In the first "Oil War", American troops supposedly blasted SLAYER and Death Metal bands from speakers mounted on their vehicles towards the Iraqi's on the road to Basra to frighten them. They tried to frighten them with music that is intended for pleasure. Musical scales and arrangement can have many affects on the listener, but rarely one of FEAR and PAIN. That is why I created DEATHKEY. I began arranging the first tracks in 2000/2001, while I was in my last year in college. I was studying many aspects of audial and visual trauma and their uses in mind control on minute as well as mass scale. In these studies I came across certain studies and reports concerning frequencies and tones that were utilized by the US Government as early as the 1940's (according to records available to the public). From sonic weaponry used for crowd control, to the esoteric usage through television and radio. The most "positive" or "pleasant" of songs can be turned into "negative" and "unpleasant" by simply altering the frequencies. The lowest sound that a human can HEAR starts at 20hz. Anything below that is called Infrasound, which is only audible to certain organisms. Frequencies under 20hz have been proven to cause dizziness, blurred vision (by vibrating the eyeballs), hyperventilation and, most importantly, FEAR. The lower the frequencies, the more severe the trauma. 18hz is called the "Fear Frequency", as it has been recorded that a tiger's roar contains frequencies of 18hz, which assists in disorienting and paralyzing its prey, or victim. The frequency that is believed to be the MOST dangerous to humans is in between 7 and 8hz, the resonant frequency of flesh. If loud enough, these frequencies can rupture internal organs.... which in and of itself is due to everything in existence being made up entirely of frequencies. On the opposite spectrum is Ultrasound which is any frequency over 20,000hz. I have been trying to achieve the affects explained above, and if experienced on the right speakers and volumes, you WILL feel the power and FORCE of DEATHKEY. Imagine lying someone down, tying them up, and slowly slicing into them, peeling their flesh off while the sounds are blaring at them full force. The pituitary gland in the brain will have sent a mass of endorphins throughout the entire body, as well as the shock of being tortured, which both would alleviate and even STOP the pain in some documented instances. Yet while they are numbing the body to the physical pain, the audial assault of the murderous frequencies that DEATHKEY creates and harnesses would not allow the victim to find any respite, as the pain would be coming from within as these sounds attack the SOUL. There is no escape from this. THIS is why DEATHKEY exists. It is an audial weapon. As it says within every DEATHKEY release there has ever been:

"Deathkey does not exist for pleasure. Deathkey exists for pain." DEATHKEY is beyond the realms of "music". I leave music for musicians. DEATHKEY is a plague.... May this world suffer from its infection.....

To add to this, as well as show the connection to THRONE, I will touch upon the new DEATHKEY Ep just released by FREAK ANIMAL RECORDS the first week of September, 2014, "Emanations Of Binaural Terror". This release initially began as and idea for what was to be the follow up to the first THRONE release from 2009, "Pyramidion", yet even after the first few hours of preparing and recording the first track, I realized that this was most assuredly the next ascension for DEATHKEY, and was reminded immediately after the recording sessions began, that THRONE was for an altogether other magical purpose and this was something else..... Something that has not only never been done to my knowledge, but has never even been attempted before this release. Where I had studied and even utilized binaural techniques in a few DEATHKEY tracks in the past, I had never realized that for one who follows my works and DEATHKEY specifically, to understand WHAT the DEATHKEY, DEATHGATE, SAHPWCST and what the realm that they reside within actually is, that I had to not only give the KEY, but also the WAY. So I began assembling all of my knowledge of frequency force manipulation, binaural techniques/levels/frequencies and tones, occult knowledge and ritual, and spent well over 7 months creating, altering and HARNESSING a recording which allowed one to have not even the slightest knowledge about binaural recordings, or of lucid dreaming, astral projection, floating by and even elongating the Silver Cord, "spirit" or "soul" walking MULTIPLE other planes and perceptions and on and on, and yet STILL be able to USE this recording as a way to experience the POWER of the Beyond, the TRUE AND REAL POWER of the force that I know and am a conduit of and to..... SAHPWCST. Known only to me me, yet now something that can be felt by

those who wish to USE this recording. Through countless hours/days/weeks/months of trials and errors, hundreds of versions and attempts, complete failures or half successes, I was able to create a TRUE binaural recording that an adept as well as student, could utilize and reap rewards from, as well as find out, if prepared and strong enough, something about that which they may have never thought actually existed beyond the realm of fantasy. This will not allow one to now walk in my shoes and allow some pathetic parasite clone decide that he can now start using "SAHPWCST" as that is wholly personal and could only ever be understood by me, however, one can now KNOW that the force that I am connected to and born from, is something more real than they could

have ever imagined.

THRONE is not music. THRONE is not entertainment. THRONE is frequency force manipulation, that when utilized and harnessed, is the most important of all tools in magic.

All THRONE releases are recordings of actual occult ritual performances, recorded directly to cassette and released instantly thereafter. The recordings contain no overdubs or additions. All cassettes are duplicated from the ritual master by hand one copy at a time and each are consecrated and unlocked before being delivered to the one who will experience it. By creating each and every copy of the ritual meant for consumption one by one by the Magician himself, the current of energy that was unlocked during the ritual is carried into every one. This is something that a factory manufactured recording and release can never achieve nor deliver.

There is no specific genre that THRONE follows or falls under the category of, and each recording is unique to the ritual performed. The soundscapes have ranged from Ambient, Harsh Noise Wall, Industrial, Musique' Concrète, Power Electronics and delivered at different frequencies and decibels that range from infrasound to ultrasound. Binaural beats and tones are within every single recording. The first public recording "Pyramidion" focused upon and was a performance of the Egyptian Heka ritual. The first 10 copies of the release came with the exact same materials that were used while recording the ritual along with the actual rites that were invoked while doing so. Besides the ephemera included in every copy, each came with the skin of a serpent to add to the sensory manipulation on multiple levels of understanding.

When one can unlock the mysteries of Cymatics, they become a God. My knowledge and use of Cymatics is what has allowed me to transcend beyond the trappings of this realm and all that have been put into place to keep this knowledge dormant within the minds of the Aryan Alien being, as once they are unlocked, the history of the past that eventually turned to myth will be remembered, and the energies that have remained dormant for far too long will be awakened and the path to ascension will be clearly illuminated, and the being unstoppable. Everything in the entire universe is held together by SOUND. Sound can join together molecules as well as violently rip them apart. When one can control sound, they control everything. Anything can be liquified. Anything can be solidified.

Anything can be created. Anything can be uncreated.

14. The modern society in which we dwell is insane. Heroic and honourable values have been pushed aside in favour of materialistic dream states, degenerate hedonism, self-destructive altruism and feeble egotism. Why do you feel we have come to this point in mankind's existence and what can those who have not been robbed of their sight by social conditioning do to ensure they remain free of this blight?

This modern matrix prison illusion is where it is because this is where it is SUPPOSED to be at this time, in this plane, on this level of understanding, within this paradigm, and within this Reality. That is the only thing that needs to be said concerning this, and as for the end of your question, I do not care about anyone's "freedom" but my own.

15. You received a great deal of attention from a group of individuals intent on tarnishing the name of Death Key, your power electronics/ noise unit, through harassment and public boycott. Would you care to explain the situation and associated nonsense to the readers in order to clarify the bullshit you had to endure by these agents of conformist thought and fascistic liberalism?

This is the first time that I have ever spoken publicly concerning this laughable display of failure from the opposition. In 2006, shortly after the 2nd DEATHKEY demo/compilation "Gateway: Cygnus X-1 was released, a massive "anti-DEATHKEY" movement arose from all angles of Electronic Music, from EBM to Industrial/PE/Noise. There was no middle ground when it came to DEATHKEY, and in turn, those who supported were fanatical in the extremest way, and on the other end of the spectrum, those who were sickened, shocked and infuriated by even the mere mention of the name itself (or mine for that matter) were just as fanatical about "taking a stand" against. No one can "make" this reaction arise from within anyone, and the one thing that both sides had in common and could not deny, was that there was something different about DEATHKEY that separated the entity from anything else, something that could not be ignored. This POWER that is within me, that I am a conduit for, resonated and LIVES in the visual and sonic aesthetic of DEATHKEY. That is the key that those who set out to try to "shock" and "offend" can never understand. They HUNGER for opposition and notoriety, and think that by posing in Swastika T shirts and screaming "nigger" and "Sieg Heil!!" in every song is going to cause an uproar and in turn give them their 15 minutes of fame and their mark in the underground because in their mind's, that is the only way to get people to take notice. That was the complete opposite of why I created DEATHKEY and why the various audial and visual aesthetics of the entity were chosen to be used. They were not used to "shock" and "offend". The entity was a way for my voice within, raging with the fire of hatred that had to be released, or else I would spontaneously combust otherwise. That fury, disgust and overwhelming hatred that was festering within me was cathartically ripped from within me and then delivered to the world around me through those releases, and that REAL and TANGIBLE force and power was felt by ALL.

That power is what helped an entity as abrasive and inaccessible as DEATHKEY to have all releases sell out shortly after released and to remain in print to this day. That power is also what summoned fear, paranoia and anger in those who saw the truth and power in what was being unleashed and the very real threat that DEATHKEY was to their exposure. That is what led to various groups of boycotters in early 2006 setting out to not only "fight" DEATHKEY, but also "take the name" as their own by utilizing it to the point that it would only be associated by them and in turn make the knowledge of the "real" DEATHKEY virtually unknown. This was

followed up by Industrial/EBM clubs having "DEATHKEY" shots, "DEATHKEY nights" and run by groups calling themselves "DEATHKEY" and going on stage to perform in shirts that simply said "DEATHKEY" in plain sans serif font with lap top screens flashing "DEATHKEY" towards the crowd, an official "DEATHKEY Queen" who was a standard goth whore wearing a bejeweled crown that said "DEATHKEY" on it while she served cupcakes with letters on them that spelled out the name..... an on and on and on. This went on for months and even led to them making an online store to sell fake DEATHKEY shirts, buttons and even postage stamps. The shirts were worn in large group photos, and even worn by some of the bands who were involved in the boycott while posing in photos with other "bigger" names like the members of NITZER EBB and UNTER NULL (the latter who is also on the DEATHKEY Boycott/Fundraiser Cd that is explained below). And again, keep in mind, this was all to "defame" the name and make it "theirs" and a "joke". This is their "campaign" that went on for months and then somewhere along the line, they seemed to have forgotten that they were trying to take the name AWAY from being associated from me, by making a Cd boycotting the "REAL" DEATHKEY to raise money to fight "intolerance" and "racism", and by doing so, joined up with the MUSEUM OF TOLERANCE to create a cd whose sales went to fight DEATHKEY, in turn showing that it was indeed NOT theirs, which I found to be quite amusing since that was what they originally intended to do. But this entire situation only made DEATHKEY that much more POWERFUL and validated all that was being voiced through the entity. So, one section of the boycotters that was involved in the modern "industrial electronic music" and EBM scene teamed up with the MUSEUM OF TOLERANCE and compiled a Cd called "Songs In The Key Of Death", in which every band on the release named their track "DEATHKEY", and contained lyrics centered around mocking and threatening me. They put quite a lot of work into the entire project, as far as marketing and push, and hired a photographer to take a cover photo which showed a typewriter that had the letters "D, E, A, T, H, K, Y," all removed from it and, at the time unknown as to how, they even were able to enlist Industrial Music legend MONTE CAZZAZA to record a track for the release, which became a MAJOR selling point and promotional tool. This also helped to give a validity to the entire project as enlisting and featuring one of the biggest names in the history of Industrial music in CAZZAZA to boycott and attack a new and well known Industrial name as DEATHKEY, was something for many to take notice to. At the end of this answer, I will show what reaction MONTE had when approached by a mutual friend that we share when he was asked why he would join in on something as pathetic as this, but to give some more insight into the entire project, here are some lyrics from the Cd as well as some of the public information that [REDACTED] spread at the time:

The entire Boycott Cd started with the following announcement from a band called XP8:
"XP8 Goes DEATHKEY!!! Yep, you read it right. there's another, FULL, NEW XP8 song online for your listening pleasure... where? Let's have the sick mind behind this project, Eric from Psyclon_Nine/Everything Goes Cold, explain it all for you: Okay, I've been holding off on announcing this here for long enough. Witness now the power of this fully operational deathly. I am proud to present the official (by which I mean not official) DEATHKEY "Songs In The Key Of Death" compilation CD, which will be out soon on Crunch Pod. That's right. This is not a joke. Well, it is a joke, but only in the sense that it's funny. The CD is real. 14 tracks of DEATHKEY from Side-Line Forums' most irritating artists, and several of its most irritating posters. This compilation has no affiliation with DEATHKEY, and as such we plan on donating proceeds to some sort of anti-neonazi charity. We haven't decided on one yet, so if you have suggestions, let me know. This started as a somewhat drunken ribbing of Ben from Crunch Pod at the Black Lungshow in SF several months ago, and of course has turned out to be quite a lot of work. But I'm thrilled with what we've got so far. More news (like release information) as it becomes available." One of the bands who helped in the boycott made this very telling announcement as to their aims and goals with this statement: "Malfunct will participate in the DEATHKEY compilation, the proceeds of which will be donated to The Museum Of Tolerance. It's a pretty nifty compilation with a lot of fun tracks from interesting names, serving a good cause. 17 various artists (you'll see what I mean) each doing a song about DEATHKEY; crazy as it may

[REDACTED] sound, it actually works. Make sure you check it out!"
The next year that followed after this initial announcement about their "serving a good cause" showed them fully compiling and promoting the release. When released, one of their main selling points and something that most assuredly helped them move the 2000+ copies was: "... and a very special appearance by Industrial Music

famous guy Monte Cazza (google him and be impressed with us)." Some examples of some of the lyrics on the actual Cd are as follow:

MALFUNCT "Deathkey"

Death, Death, Death, to Deathkey!
Deathkey bitch don't try to hide
I got something' that you'll really like
Satanist noise yeah I shit my pants

Junk that Hitler fan club sells

[REDACTED] White shame
So proud of your black past
Your rotten genes are a fucking waste
What irony in your fake supremacy

Dumbest on the planet that is Deathkey

We will never forget x 2 Fuck you Nazi scum (racist cunt)

THE GOTHSICLES "Deathkey"

Everybody's all takin' 'bout deathkey
But i don't even know what that means
Is it music? no, it's too noisy
Deathkey Some guy all tryin' to be creepy
Posting his rants and bandname repetitively
From his parents' basement, on his mom's pc

Deathkey

I'm on the side-line boards

I got machete swords
Express my mental block
By way of caps lock

It spread across the web like it was grape jelly
It's everywhere like ninjas and zombies
So viral, the doc just diagnosed me

Deathkey

Now every morning my inbox is at capacity
I look why and then I cry "zomg"

A thousand blog comments and this is how they all read:

Deathkey

I'm on the side-line boards
I got machete swords
Express my mental block
By way of caps lock

My bullshit was so extreme,
My band is now an internet meme
So on every forum thread

Forget the topic
Reply with deathkey instead

Again, ALL songs were named "DEATHKEY" to ensure that they would erase my association with the name that I created. But, in the end, all they did was get me even more publicity and led to every one of my releases selling more than ever before. Once they noticed this, and realized that not only had they failed in their pathetic "boycott", but actually gave me far more exposure and publicity than ever before, they slowly disappeared and when the dust settled, DEATHKEY was still here, and I was stronger than ever before. Their pathetic attempt only made my will and hunger to rip this paradigm of weakness and failure to the pieces far more feral, violent and uncompromising than EVER before. Over the next year, it was becoming more and more apparent to this specific group, as well as many others, that they had done far more damage to themselves than they could have ever done to me. Statements on their public forums revealed just how clear their failure was, in those such as the following:

"It hasn't stopped him. It hasn't stopped him being released on a label which has also released Merzbow, Nurse With Wound, Hanatarash, Current 93, Skullflower and Wolf Eyes. If the intention was to undermine him then a year ago would have been great. There's a hint of fail about it now".

"Musically, this has given him legitimacy, and making fun of him now in a scene where there isn't that much crossover with his fans isn't going to have the effect it once could have - if anything it will give him the ammunition to take the piss out of us".

"It was the best charity we could come up with to counterbalance the effects of the "real" Deathkey".

The last quote above in reference to someone asking why specifically was the MUSEUM OF TOLERANCE chosen and not multiple organizations. This also led to them before the backlash even wanting to do a 2nd part to the Cd with backing potentially from the SPLC, ADL and SIMON WEISENTHAL CENTER. However, since their first attempt had zero impact in the fashion that they had hoped for, they made the first intelligent decision and abandoned any ideas of that ever coming to fruition.

And as promised, here is the quote from MONTE CAZZAZA concerning his involvement in the boycott cd (this is the first time this has ever been made public):

"Years ago I was at maybe the Throbbing Gristle show whatever and these kids came up to me and said they had a band called Deathkey and would I please say something on their phone so I said "Deathkey", "buy their cd" or some shit like that anyway that was it ...now this is all my fault ha ha anyone who knows me knows I'm not for censorship as it happens to me a lot so that's the story....Kill them all let god sort it out....that's all I know"

- MONTE CAZZAZA

17. As the subject of scrutiny by certain groups and media (as aforementioned and witnessed in the recent article on jewish website, The Tablet) why do you feel time is being spent on monitoring your creations? Are such individuals correct to be fearful of artistic expression and the seeping into the public's consciousness of that which they themselves find to be reprehensible?

They HATE what they FEAR, as they see that it is superior to them. There is no one hated more than he who speaks the truth and has a mirror for a face.

18. The mere mention of SSP/ DAR and associated acts is enough to have some shaking in anger and indignation. Why do you believe people are unable to take time to make sense of that which they find morally deplorable? As humans, why do so many react so instinctively to that which opposes the predetermined mindset forced upon us by socialisation and modern media? Society teaches us to be tolerant and exist in peace but any mention of that which goes against this is often met with hatred and threats of violence...

Humans as a general whole, regardless of their usage that they were hybridized and created, by those from above, for, all still have their animal instincts within. Animals are driven purely by instincts such as hunger, sex, dominance, territory, reproduction, survival etc. The sexual instinct being one of if not THE strongest, which is why typically the most "sexual" of beings are almost always of lesser intelligence, because those beings are likely of a strand that is less Alien and more "earthen" and "animal". Using that example, one can then determine WHY so many fallacies, contradictions and overall constant imbalance exists in the "human" world that is perceived to be reality as of now. Animals made of pure instinct were then joined together with beings who have ascended beyond instinctual Reality. Here lies the answer to ALL. That "answer" or "meaning" that they all

search for, is because of those opposing forces within them. THIS is the cause for EVERY single imbalance and contradiction within this paradigm illusion (which is something that I could write an entire tome dedicated to exploring the reality of). Imagine the furies within a human at constant opposition to one another and the energy given off from their friction is what creates the personalities of each. Man sees an attractive female with whom he wants nothing more but to copulate with. This is his instinct. Yet, that instinct which has been amongst the most important of all to the animal, now has to be kept at bay due to the INTELLIGENCE of the Alien. The intelligence, the ability to choose and make decisions, holds the instinct at bay. The animal sees a predator or rival animal trying to kill him, and the instinct is to defend yourself and kill them before they kill you. We now have courts, with "laws" and "judges" and "rules" which contradict every animal instinct, and are either opposed or fully accepted depending on who you are speaking with. But the answer does not lie in who is "right" and who is "wrong" as NEITHER of those words or terms MEAN ANYTHING. There are NO such things as "right" and "wrong". There is only REALITY.

19. Standing against that which is weak and cretinous and striking fear into the mundane minds of the human flock, what plans do you have in the future for your releases, artwork and expansion of consciousness?

Only to continue the Mission that is at hand, which is why I was sent here. To peel the remaining layers of film from my Ajna Throne to allow me to witness ALL overlapping paradigms, realities and illusions. Sacrificing ALL for the revelation to be delivered unto me, is the most important. To further walk the path of the LoneWolf Berserker Rage Psychopath and shatter all boundaries, destroy all perceptions, and further attain my spiritual mastery. To unlock the powers of 3, 6 and 9 and allow SAHPWCST to manifest itself through my conduit veins. There is NOTHING of greater importance. Everything that I do and everything that I create, is an extension of my REALITY. ALL artwork, audial recordings, writings and creations of ANY and EVERY form have always been. Even when I was a child, before it was fully revealed to me as to WHY I am here and what I was to accomplish, every single experience led to the keys that unlocked each doorway before me on the pathway towards the DEATHGATE. I am closer now than ever before.

20. I pass on my gratitude for your participation here and for your enlightening of the readers minds, Mr Kramer. Your last words with which to be branded on to the skin of the nonbelievers?

Salute to you, Sid, for continuing a form of opposition, and in a format of, that has long been forgotten. I wish nothing but the best to you and your future works and salute you for all. To all of those who boycott, reject and try miserably to "fight" me and the Force within me that will never be contained, I revel in your failures and weak attempts at continually trying to keep that which is eternal, at bay. I WILL NEVER BOW TO YOU, NOR WILL YOU BREAK ME. I WILL DO AS I HAVE ALWAYS HAVE UNTIL THE DAY THAT MY ARYAN ALIEN SOUL LEAVES THIS MORTAL COIL, AND ASCENDS ABOVE.....

SA36HP66WC96ST EST ETERNUS.....

Following on from the completion of this interview, DAR signings Schizophasia revealed themselves as covert P.C. reactionaries, claiming to have duped A.K. in the releasing of their music. Kramer had this to say about the efforts made by the band to defame and expose him as something they clearly have no genuine understanding of:

This is one more act of the enemy to prove that those who speak the truth are the most hated and feared, as the truth is what they know unlocks their chains. Their pawns such as these who made this statement/ acted in this fashion are too far gone to realize just how deadly their actions, and their reactions, will be. I will never stop. They will have to kill me to stop me, and by then, it will be too late.

KILL THEM ALL

TO TRY TO CLASSIFY AND DEFINE MY ART, MY SPIRIT, WHAT I AM, WHAT I BELIEVE, WHAT I DO, WHAT I CREATE AND WHAT I SAY IS SOMETHING THAT NO ONE BUT I ALONE CAN DO. I AM ALONE IN A WORLD GONE INSANE. A LONE WOLF BERSERKER, OUTCAST, OUTLAW AND OUTSIDER. A BEING WHOSE SPIRIT BURNS FAR TOO HOT TO BE CONTAINED WITHIN THIS CORPOREAL SHELL OF FLESH, BLOOD AND BONE FOR MUCH LONGER. AS THIS IS MY LAST REBIRTH ON THIS PLANE, AND WHAT LIES AHEAD OF ME BEYOND THIS REALM IS WHAT I HAVE BEEN SEARCHING FOR ALL OF MY LIVES.





BECOME ONE BY DESTROYING THE OTHERS
APPROACH THE BLACK LIGHT STRIKE BY STRIKE
OPPONENT HAS WALKED THE SAME PATH

BUT YOUR SOUL MOVES IN DIFFERENT WAYS

MYSTERIES OF THE DARK ARTS SOLVED STEP BY STEP
ALWAYS AHEAD OF THE GAME AND FRESH FROM THE PREVIOUS FIGHT
ENTER THE GAUNTLET WITH ALL YOUR WEAPONS IN USE

DEALING INJURIES UNTIL FINAL BLOW

HANDS REACHING FROM BEHIND THE BARS

SWORDS ATTACK FROM THE STONE WALL

DEFENDERS CALLED OFF NOW GIVING YOU HAIL'S

ALTAR AT THE END OF THE VALLEY

YOU ARE ACCEPTED

KNOW THE MADNESS

WE
WILL ALL
COMMIT
SUICIDE!

Few albums strike me as "classic" the more the years pass and the closer to death I become. 'Vessels of Light and Decay' by the mighty

IndesinenCe

however, reminds me that I perhaps need to stop being so fucking cynical at times. Like 'Speak English or Die', 'Gained in Darkness', 'Morbid Tales' and 'Under Fine Blodraud Macne' before it, this album engrosses and captivates me the same way a wide hipped chick in leggings does, shaking her arse down the street oblivious to the effect she's having on my dick. So then, wise up, suckers, and enjoy this interview with these English masters of perfectly sculpted doom death, then buy the album and commence your journey to the other side...

Interview with Alia Rodriguez 2014

1. I'm a useless cunt and miss out on a lot of bands whom I should have possibly been paying attention to since their inception. For other similarly ignorant individuals, please provide the reasons as to why IndesinenCe came to be and a brief history of the band thus far...

Around 2001, I started drafting ideas together with our original rhythm guitarist Chris, as he and I went back a few years. We then approached John and Dani, whom we knew from former bands and from going to each other's gigs. We wanted to play something heavy, arcane-sounding and removed from what was popular around here at the time (mostly boring Goregrind and comedy Black Metal). We'd all been into Doom and Doom/Death for a long time, and I guess we just felt that call and started doing something that felt natural to us. I decided I was fed up with Floyd Rose micro-tuners, sold my Jackson guitar and replaced it with an Epiphone Les Paul, which I tuned down to C... it was time to go back to basics and to explore the riff and its impact, rather than being in an extreme band for the sake of it. We spent 2002 working on our "Ecstatic Lethargy" demo, which we managed to release around January 2003, if memory serves, and things started rolling from there.

2. The band plays a style of metal with whom I can only really draw comparison to early Cathedral, Slugather, To Mega Therion era Celtic Frost and, ahem, Type O Negative's 'World Coming Down'. I'm sure there are many others who have inspired you along the way, but what bands proved catalytic in playing such a sombre style of death metal?

Obviously influences would probably include early Cathedral, Celtic Frost, Thergothon, Trouble, Sabbath, Unholy, dISEMBOWELMENT, early Peaceville bands, Dusk (US), Thy Sinister Bloom from Ireland (in particular their amazing "Thy Temperate Veil" demo), Autopsy, Swans... and on a more subconscious plane, other stuff such as Levitation, Diamanda Galas, Slowdive, Redhouse Painters, Controlled Bleeding, SPK, Behir, Fields of the Nephilim, Monumentum, Cocteau Twins... Type O Negative? I was a big fan (especially around the "Bloody Kisses" / "October Rust" era) and still love most of the albums, never thought about that one... maybe, who knows. Then probably lots of classic Metal and classic Rock, which have always been there - you know, Sabbath, Maiden, Rainbow... that stuff never went away.

3. There has been very little output from the band since its inception. What is that down to? Quality control?

We have taken a while in between releases, and this has generally been a mixture of personal circumstances,

BECAUSE OF
YOU, WE'RE
ALL DOOMED
TO DIE!

LIVE THE HORROR.

NOW THE HORROR BEGINS.



logistics, and the way in which we worked as a band. For instance, the demo and "Neptunian" EP were entirely self-recorded and mixed, which meant we needed longer to get things sounding to a point where we were happy. Then the recording of "Noctambulism", a strange mix between a semi-pro studio and several home recording sessions, was plagued with technical and equipment-related problems and logistical issues that just extended the whole process over a very painful 12 months. The pre-mix tracks were a real shambles, and we were lucky that we managed to put a listenable album together at mixing stage, with the crucial help of Greg Chandler. Seriously, it's a miracle that "Noctambulism" was salvaged and released at all. Recording "Vessels..." was a lot smoother, but still, a lot of preparation was needed, and studio slots had to be fitted in around some awkward schedules. It doesn't help that we are perfectionists and our own worst critics. I view each album as an entity of sorts, something that will stay there, with a life of its own, long after we've moved on as people, and we want to give each recording our best. So however painful to get done, I am happy to say we've managed 4 releases that we at least aren't too ashamed of.

4. The recent long player, 'Vessels of Light and Decay', is a work of genius. Tremendous effort has been made in its presentation, from the excellent cover art to the lyric booklet and photos presented within its pages. Please explain the concept behind the album's cover and also your reasoning behind the choice of artists behind this beautiful sleeve. I fully support your utilisation of using artists beyond the narrow confines of the metal spectrum. What album covers have struck you as standing out from the norm that capture the essence of a recording?

Whoah, easy now. Work of genius? What the fuck... well, thanks man. Glad you like it (Not a problem - Mr Sid). I am totally unable to go up my own arse about any of our music, because so much time and work goes into it, that by the time releases are out there, they feel like a collection of things in a state of improvement that was abruptly interrupted. I guess I am not alone in feeling this way. We had normally handled the lion's share of the band's visuals ourselves on all previous releases, but for "Vessels..." we decided to delegate this and actually work with outside artists, both for the photography (done by photographer Pino Fabelo, in close collaboration with the band) and the cover art, painted by Jaume Hayans and Daniela Kropf, two amazingly talented artists from Spain whom as you said had no previous experience with Metal-related art, but whose style immediately grabbed me. We gave them conceptual pointers on what the album was about and a bunch of vague references and let them get on with it. People have either loved the art or totally failed to "get it", which means we made the right choice. Some of the comments we've heard are hilarious... "but it looks like a children's book!". Way to miss the whole point, you boring dwerb. People who like the music but not the artwork simply aren't liking the album properly, period. Some great and fairly unique album covers that I feel perfectly compliment the music: Deathspell Omega "FAS", Ved Buens Ends "Written in Waters", Spring "Spring" (masterpiece!), Vangelis "Spiral", Rush "Signals", In The Woods... "HEArt of the Ages", WASP "The Crimson Idol", Monumentum "In Absentia Christi", Celtic Frost "Into the Pandemonium" (still such an eerie choice, yet totally fitting), Loop "A Gilded Eternity", Omega "The Prophet"... and of course Black Hole "Land of Mystery" - so wrong, yet totally right and amazing!

5. How has the reception been from listeners and the mainstream metal press toward the album? Have people fully grasped its excellence or are they too fucking stupid to realise the quality on offer here?

As far as we could see, the reviews were generally positive. The mainstream metal press is a separate conversation - we were offered a couple of features, which is nice, but we never were a high-profile band, and this hasn't changed. Of course, these days you can expect the promotional machine for this type of release to roll for a couple of months if you're lucky; then it's over and someone else's turn... that's just the way it is: with so many bands and releases these days, it's harder than ever to cut through the noise. Unless you tour heavily, you're out of the public eye until the next release. Obviously, as we play live seldom and also take our time to write, we seem to end up in some sort of vicious circle. I guess it doesn't help that this sort of Metal isn't in fashion, that we don't claim extraterrestrial ancestry in our interviews or cut ourselves on stage, and we abhor the thought of kissing industry arse, having some fucking street team, or similarly sad ways of chasing fame (Your honourable attitude to your craft serves you well). The album is easily strong enough to stand alone minus any of the modern age's predisposition to hype and rhetoric. Salutel - Mr Sid). We just do what we do, are lucky enough to be able to record and release our songs, and hope time will not treat them too unkindly.

PLANET EARTH WILL DIE IN
LESS THAN FIFTEEN YEARS!



6. 'Vessels...' is equal parts majestic, mysterious and downright fucking bleak at times. Was it the band's mission to make manifest something so ethereal and transcendental to the listener? What do you personally find so attractive about music that creates genuine atmosphere and allows the listener to escape reality and lose themselves in sound? Which particular recordings, irrespective of genre, allow you to do this that you particularly enjoy?

WHAT THE
FUCK?

THE DARK GOD
IS AWAKENING!

Absolutely. This has always been the core aim of each Indesinence release. It makes me really happy to hear you say that, as it means we at least succeeded to some degree. I always admired the way the best recordings will take you somewhere other, and create a very defined sense of place and space of their own. Successful art, to me, captures sensations that are then recreated and imprinted in the listener's psyche, and it becomes a part of you for life. Pressing "play" immediately takes you back to that place.

This is it, and this is what it's like. I first experienced this with Ferde Grofé's "Grand Canyon Suite" at the age of 5, and each time I listen to each of the movements, my hair stands on end. I really have to ration my listens of this work, otherwise it's too much... and I still keep my parents' old knackered LP from 1978 recorded by Der Haagen Concert Orchestra; I will not listen to any other versions of it. Other albums that manage to create this amazing sense of ambience for me include Iron Maiden "Killers", Kreator "Terrible Certainty", Pink Floyd "A Saucerful of Secrets", Coroner "R.I.P.", Camel "Moonmadness", Perry Leopold "Christian Lucifer", Dead Can Dance "The Serpent's Egg" and lots of others.

7. The album rolls out from track to track like a sonic narrative where the mood grows ever bleaker as it draw to the epic conclusion that is 'Unveiled'. I am reminded of the changing of the seasons and in particular, due as well to the vinyl presentation, Autumn's beautiful decay. How inspirational is this season to you as an individual/ individuals? Do you feel surroundings, experiences and seasons can impact upon our subjective creation and reception of music?

Each season has its charm and atmosphere, but Autumn is special. It's closely linked to melancholy; we know the brighter seasons are over, but some of their beauty remains in the form of colourful fallen leaves... but little by little they begin to dry and rot, the sun becomes a scarcity, and the inevitable gloom of December is upon us before we know it. A transition from light and vitality to gloom and hibernation, before the process starts anew once again. Like getting older and having to give way to others, we find it uncomfortable to think about, but we can't stop staring out the

windscreen and into the tunnel a few miles ahead. We're all in for the ride, no turning back.

Surroundings, experiences and seasons are what influences us primordially. Of course, so does other music, but this is almost incidental... outside influences mean nothing unless they are filtered through the perspective of personal and shared experience.

8. The lyrics to 'Fading (Further Beyond)', 'Communion' and 'Vanished is the Haze' convey the notion of alternative realities and worlds beyond the veil. In what way does this subject matter hold such a fascination to you?

I have been obsessed with the thought of alternate realities and mental planes since childhood. A lot of the music, cinema and art from the late 70s and early 80s seemed very preoccupied with these themes, which probably played a role in my interest. Generally speaking, a dreamlike vibe permeates everything we do as a band, even if some of the songs on our latest album have more of a grounding in common everyday reality.

9. Hypnosis, dream states and the psychedelic experience all fascinate me and have informed my own existence over the course of my life time. Is this relevant to you in the creation of Indesinence?

Well, we touched upon the concept of hypnosis as far back as "Catalepsy", off our demo, and the lyrics to "Inertia", off the first album, are directly informed by the psilocybe experience. Other songs perhaps don't bear as direct a relationship, but yes, we definitely share an interest there. The mind and its bottomless pit of wonderful and sometimes frightening contents are a neverending source of fascination.

10. The majority of the band hail from England a country that seems hell bent on forgetting its fascinating history and cultures and marching head on into absolute mediocrity. There is something quintessentially English about this music in that it carries on the doom tradition and psychedelia first created by the mighty Black Sabbath. Is this country's musical history of influence to you, would you say? In what way,

KILL!
KILL!
KILL!

...WHEN CIVILIZATION CAME TO AN END

if at all, does England inspire you
musically?

Tremendously. I cherish my early memories of life in the UK after moving here in the mid-90s. Being able to discover bands such as Mourn, Eternal's first London show as Electric Wizard, or to see Carcass (just before they broke up), My Dying Bride opening for Maiden... this was a real gift for a kid that came from a small city in Spain, where you could only dream of even being near these bands. And of course Black Sabbath are largely the root of it all. 'Paranoid' will always be one of the most important albums in my life, and seeing the semi-reunion show at Milton Keynes in '97 was a magical moment for me. The richness of Britain's sonic past is crucial to our outlook on music and life, be it Maiden, Zeppelin, Pink Floyd (every single album, but especially "Piper..." through to and including "Dark Side..."), the Canterbury Prog scene, Wyrd Folk's strange history, Blackmore's guitar tone, Discharge, The Sisters and the Nephilim... Cathedral's demo and first two albums were massively important too. Andy is the biggest Maiden fan I personally know. Paul probably owns every Cardiac release there is... etcetera. Basically everyone in the band is hugely indebted to British modern music.

11. Modern Britain is a rapidly degenerating cess pool with liberalism and capitalism at its core. Does the twenty first century, with its obsession with wanting goods here and now, ensure we live in constant anxiety awaiting out next fix? What do you make of this society hell bent on making as much money as possible at the expense of, well, pretty much everything?

I could warble on about this at length, but the present speaks for itself. We all want to do well in life and feel a sense of realization, it's human nature... but when corruption becomes the example to follow, and when even the impoverished seem to be more concerned about having the latest and flashiest flat-screen TV than with having a fulfilling job or healthy food on their table, you know your society has a problem. We live in a complex age, and unfortunately I don't see the trend reversing in a hurry. We've already literally sold our souls to The Man by surrendering our privacy via social media in exchange for something that we've been told exists but doesn't - or at least not in a way that is healthy. I am convinced the next generations will actually witness things the thought of which we can only laugh at today. These are not easy days in the western world, and we can (and should) only hold on to the little things that can still make us whole, while we're still able.

12. It would be a great shame (?) to interview an English band and not mention the peculiar case of Ian Watkins of Lost Prophets fame. What do you make of this man's perverted acts and his manipulation of two young fans into paedophilic incest? This is truly bizarre behaviour considering his status as a pretty boy in a globally recognised rock group. What do you make of those who exist outside the periphery of what is considered morally correct? Do they indeed, to quote an Indesinence lyric, "transcend the bounds of consensus reality"?

To be honest, a paedophile in some bubblegum band was the last thing I had in mind when writing the lyric excerpt that you quote, which was based upon a much broader and more personal precept. But granted; quick fame brings about a lot of easy power, and not everyone has the tools to digest a lifestyle shift so extreme. In the case of this guy, it seems some issues might already have been ingrained, before this change took place... who knows. Of course it's a tragic story on so many levels, but scarcely news. Degradation and devaluation of human life have existed as long as power has, and in his own way, he held tremendous power and control over others. I guess the current decadence of our society and its preoccupation with idols and icons doesn't exactly help. Either way, it's sad that it takes a high-profile personality committing this sort of act for many of us to be reminded of the most deeply-ingrained ills of society.

IN THE NAME OF KHAOS... DIE!
13. I'm pretty fucking rubbish at following the British "metal scene" and just end up listening to what I feel like, which is rarely from the UK. What do you make of modern British metal? The exposure in recent years of bands such as Grave Miasma, Crucientum and your good selves has seen a greater exposure of worthy acts, however all of these bands share members to a lesser extent. So, is the UK a hotbed of underground talent awaiting exposure or is it, as many have assumed over the years, mediocre as fuck?

I make very little, insofar as I am almost completely out of touch, and my life feels so much the better for it. I love this music and always will, but I find the dynamics of local metal scenes asphyxiating, and am forever distrustful of the music press. Of course we have had connections to other projects through some of our members, and also have friends in other bands. However, it seems

to me most younger bands, regardless of genre, are way too worried about trend adherence and "belonging" somewhere, and underground metal is no exception. I occasionally flick through magazines, and most of what I see simply feels plastic to me, and stimulates me in no way at all. Perhaps I am officially an old cunt already. But right now I am listening to The Church "Heyday" and today is already a better day for it.

14. What does the future hold for Indesinen? Will we see more material unleashed any time soon or will there be silence until the time is right, forcing those with a short attention span to lose their grip on reality and descend into madness until the next fix of harrowing death doom arrives?

As far as shows go, we are doing a mini-tour with Esoteric and Procession this coming Easter, which we look forward to (been and gone, people - Mr Sid). No other shows in the pipeline. We are currently working on new material with view to a third full-length album. Whether this will actually materialize into something concrete in the end remains to be seen. I've got to be honest, doing this band isn't getting easier the older I get, so, even if there are no plans to call it a day by a specific deadline or anything like that, I am for the first time approaching the work with a sense of finality. Part of me wishes I wasn't feeling this way, but the other part reminds that everything is finite, and that we've probably given this music as good a shot as we ever could.

15. Last words with which to mesmerise and entrance the readers?

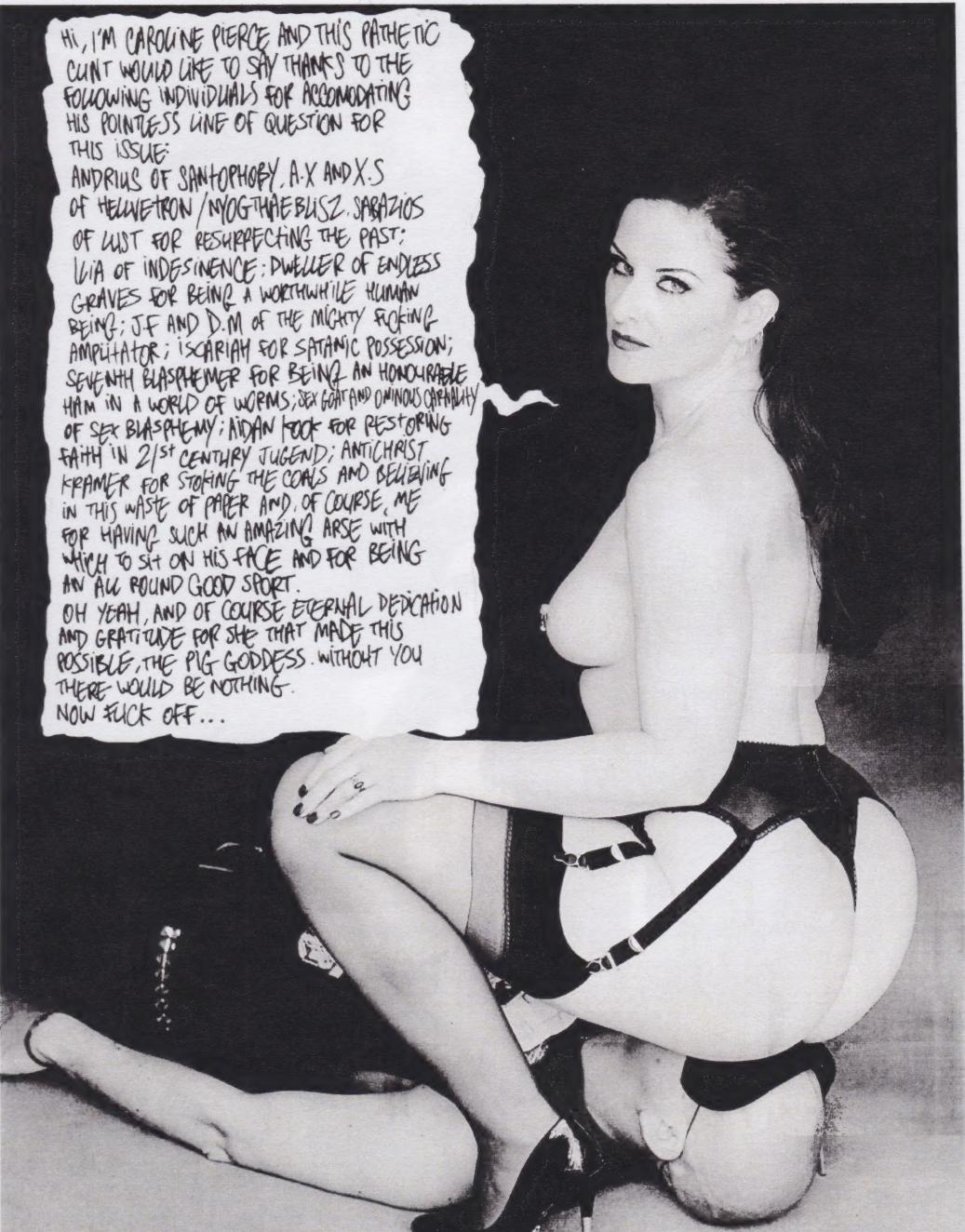
If you are a false, don't entrance! Thanks a lot for your time and insightful questions, Sid, and for battling on with a printed fanzine in the age of fast absorption and excretion of culture.



Hi, I'M CAROLINE PIERCE AND THIS PATHETIC CUNT WOULD LIKE TO SAY THANKS TO THE FOLLOWING INDIVIDUALS FOR ACCOMMODATING HIS POINTLESS LINE OF QUESTION FOR THIS ISSUE:
ANDRIUS OF SANTOPHOBY, A.X AND X.S OF HELVETRON / NYOG-THE BLISZ, SARAZIOS OF LUST FOR RESURRECTING THE PAST; LIA OF INDESINENCE: DWELLER OF ENDLESS GRAVES FOR BEING A WORTHWHILE HUMAN BEING; J.F AND D.M OF THE MIGHTY FUCKING AMPLIFIER; ISCARIAH FOR SATANIC POSSESSION; SEVENTH BLASPHEMER FOR BEING AN HONOURABLE HAM IN A WORLD OF WORMS, SEX GOLF AND OMINOUS CARNALITY OF SEX BLASPHEMY; KIDAN ROCK FOR RESTORING FAITH IN 2¹/2 CENTURY JUGEND; ANTICHRIST KRAMER FOR STOKING THE COALS AND BELIEVING IN THIS WASTE OF PAPER AND, OF COURSE, ME FOR HAVING SUCH AN AMAZING ARSE WITH WHICH TO SIT ON HIS FACE AND FOR BEING AN ALL ROUND GOOD SPORT.

OH YEAH, AND OF COURSE ETERNAL DEDICATION AND GRATITUDE FOR SHE THAT MADE THIS POSSIBLE, THE PIG GODDESS. WITHOUT YOU THERE WOULD BE NOTHING.

NOW FUCK OFF...



This issue would not have been completed without the collected glories of Alice Cooper, D.R. & Quinch, Roberto M. Howard, mistermms & distorted Reesie, the devadating company of Dave fucking Miser, the from Jugend more very existence inspired me to greater heights and ALWAYS girls with good arse in leggings.

Rest in Peace dear Rudolf Giger, Carlton Ruckus Johnson and Colla "No sleep 'till Castle Donington" Geigert. Thanks for the culture.



SUBMIT